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BY THE EDITOR.

HOW a story will circulate and expand in the newspapers, no matter how improbable it may appear on its very face, is illustrated in the grand tour taken by the fable, first published in the New York Times, that told us how Paris is to get a new Grand Opera House through a first subscription of five million francs by Mrs. William Corey, formerly Miss Mabelle Gilman; how a music school particularly devoted to song culture is to be attached to it, that Jean de Reszke is to be the director, and that ground had been acquired near the Place de l'Etoile, and that the opening would take place end of 1909. Thirty-one newspapers outside of Paris have, to my knowledge, thus far, published this foolish dream, the latest being the solid and conservative Münchener Neueste Nachrichten of July 29th—and there is absolutely not the faintest suggestion of the possibility of such a scheme; I say scheme. Of course, the execution of such a project is out of all reason, and no one here in music, no one understanding facts of musical life in Paris, could ever spend a moment in discussing the story, its improbability being apparent at once. It is like the two million dollar opera house is to be put up for one Conried, in Berlin. Why? How? None of the present opera houses here pay, even with the Government subsidy. Such stories make the Parisians smile and give them more material to satirize our stupid daily papers. How do these fables and inventions arise and how can the daily papers spare space for such items, and why is there no effort made to substantiate such rumors? I suppose, being sensational, the news (?) is welcome.

Bloomfield Zeisler.

After a few days in Paris Mrs. Fannie Bloomfield Zeisler (it is hardly necessary in these days to state that she is a pianist) left for Freiburg to play for the Mignon piano; that is, to play so that her records could be made for public performances by the Mignon. It seems that all the great pianists are invited to perform their repertoires at the place and the only place where the Mignon records can be made and the piano repertory would certainly be incomplete without the program of Mrs. Bloomfield Zeisler. After a tour of several months the lady (accompanied by Mr. Zeisler) returns to America, sailing from Bremen on September 22. Mrs. Bloomfield Zeisler will concertize in Europe dur-

ing the season of 1909-1910, and American concert halls will know her not during that period. She has already bookings for a large number of performances in America this season—this coming 1908-1909 season—and in saying this it is not a mere playful concert agent expression, for it is known that Mrs. Bloomfield Zeisler is one of those concert pianists whose time is requisitioned by the musical people of America and who has few idle days during any concert season. It was indeed at first supposed that she would play in Europe next season, but her American engagements prohibit this. Playing in Europe in 1909-1910 she will appear in London, Paris, Berlin, Leipsic, Vienna, Munich and other cities in the important orchestral and the fixed Philharmonic concerts. Only the foremost and representative masterworks will be played and the very highest aims of the piano playing art fulfilled. Recitals also will be arranged. In fact, it is only a question of dates and routine at present, as the tour is fixed definitely. I must admit my curiosity to watch the progress of this European concert tour of Bloomfield Zeisler, for she now is one of the very few of a nearly obsolete type of great women pianists; I mean those cast in the heroic mould that play with orchestras as a matter of course and not as a matter of choice. She fits into the orchestral frame exactly, and orchestral conductors will be surprised at her grasp of a reading. However, what's the use of anticipating?

See the Point?

The New York MUSICAL COURIER mentions the case of "a young artist" who gave recently four orchestral concerts at Queen's Hall, "in order to make an impression." The statement is made that "they cost \$8,000," and that "the receipts for the four were \$15." A simple calculation will show that this works out at 15s for each concert. THE COURIER adds that "No one even now knows who it was." We confess that our curiosity is piqued. Assuming that the receipts on each of the four occasions represented the sale of tickets priced at 5s each, the series of concerts given by the "young artist" must have attracted from first to last twelve musical enthusiasts. It is clearly somebody's duty to ascertain their names. One of them ought to be willing to reveal the identity of the concert giver.

The London Telegraph of July 25 prints the above paragraph and it is very nearly a psychological proof of the peculiarity

of mental method. When I said that there were \$15 receipts for the four concerts I did not state that these \$15 were equally divided by four. Nothing may have been taken in at one concert at Queen's Hall—no cash at all—and it would not surprise any one who knows of these things. The artist who gave the concerts had an expense of 1,600 pounds = 8,000 dollars, comprising the orchestra, the hall, the advertising (much of it in the Daily Telegraph, I grieve to say, considering that no revenue came from that investment) and other expenses, such as commissions, etc., etc. The writer of the above knows exactly what it costs to hire an orchestra for Queen's Hall—say 70 men, although the first of these concerts may have had a larger and the others a smaller orchestra. He knows the rent cost. He knows how much can be had for £300 at Queen's Hall in the shape of such merchandise. As to advertising—that is not easily gauged, for an artist can advertise from £5 upward without limit in London. From the date of William of Normandy's first glance of the Imperial City to the present hour of Shawism, no publication printed in London has refused money for an accepted advertisement.

The artist I refer to had £1,600 expense for these four concerts, and any one piqued by curiosity will find who he is by searching the front pages of the Daily Telegraph. That is the place to locate him, now that he has escaped from Londinini. The cash receipts for all—all these 1,600 pounders—was \$15 = three guineas, for that is all he took in at the door. Very few persons, notwithstanding the orchestra, the leader, the Hall or the advertisements, purchased seats. Why should they? It was not a football game; it was classical concerts in London, England, where no one who gives them possibly can expect to get any returns in money. The concerts are not given with the expectation of selling tickets at the box office, and there is no bloomin' idiot who would suppose, for a moment, that the people of London will spend money to hear these concerts and recitals. When the Birmingham Symphony concerts can "hire" classic song singers in London to go to Birmingham and pay their own passage both ways and also the hotel, and get them for ten dollars—that is, two guineas—naturally no one supposes that the public is interested; certainly not.

I said in the article from which the above was constructed that all these London concerts and recitals were merely given—not to make money, but to lose it, and to lose it for the sake of the critical notices of the events appearing subsequently in the London papers, and that these criticisms had no value at all in the United States because no one in the United States ever sees a London paper, and that the only way to make those London criticisms valuable is to have them reprinted in THE MUSICAL COURIER, because THEN the whole of the American musical world, musical agents, musical managers, music clubs, orchestral organizations, musical societies—all these and hundreds of thousands of musical individuals would see them, and thereupon some results might, could, should and generally would be obtained. But I hope that it was not, not for a moment, thought that I meant to convey any surprise that a series of London concerts could take place and no money be taken in. See the point? There was no use making any kind of calculation. The chief matter of interest with the Daily Telegraph is to keep the scheme agoing at the present rate, for that means thousands of pounds during the season for the front page of that highly interesting paper and thousands of good notices for the artists subsequently, and an opportunity for this paper to reprint many of them at our current rates, for I assure the musical artists that, unless the gentle, forbearing and generous articles published by the Telegraph are reprinted in THE MUSICAL COURIER, they are not worth a tinker's dam to the artists—because there is no money for musical artists in England, including London and Maida Vale. As

endorsers of this statement I refer to the published remarks of Sir Alexander Mackenzie and his leonine friend the Mark of Hambourg.

Go on, give your annual, your semi or your only concert in London, but remember, you can do this every season until Piccadilly is straightened out and you will make no money, no career (same thing) unless you reprint the notices you get and reprint them right in this paper, for unless you do, no one in America and in Europe outside of your friends and enemies in London will ever know that you gave the concert or recital in London. The condition necessarily must be interesting to us of this paper, and I assure the writer of the above little paragraph that hereafter I will find no fault with the London concert system. All I wanted was to call general attention to it, and, having succeeded in that, I am necessarily, in view of the solidarity of the situation, in full sympathy with it. The notices from the London daily papers, published in these columns subsequently, are of vast benefit to the musical artist, and he should take advantage of this, especially after the London music critic has praised him.

Leonardo da Vinci.

Let us take a detour into a distance back beyond these days of mechanics and drift along the borders



LEONARDO DA VINCI.

of a life free from the torture of demand and supply investigation. An amazing discovery was made recently in Milan, and it may help to bring about other and curious changes of fixed views on certain phases of workmanship. It does us no harm at all to digress from this eternal topic of music (for I hope it is eternal) and take a glance into other fields. Among the many gifts attributed to Leonardo da Vinci were not only a profound knowledge of music, theoretically and practically, but he is said to have made the first balloon; he irrigated the plains of Lombardy, the present canals being from his surveys; in fact, some were made under his supervision. He arranged all the gorgeous public processions and historical and mythological tableaux for Ludovico Il Moro, that much misunderstood Sforza who could not reconcile the conflict between the same two forces, now, as then, antagonizing each other, although for a time clinched by Napoleon later on through the genius of arms and government in one brain. On this side of the Alps the ungovernable appetite to own Italy; on the other side the ungovernable appetite to own the earth. All his advice to Il Moro was lost because the Sforza had not the power to stem the magnificence of his own depravity; it was too gorgeous, reveling constantly between success and fear.

But for these and other reasons he gave to Leonardo a full and sweeping commission to do as he felt like doing, and not to report unless he felt disposed, and he permitted no female to prejudice him

against the poet, mystic, musician, politician, sculptor, engineer, aeronaut, painter and so forth and so forth—and so forth apparently limitless.

After the completion of the "Last Supper" in the refectory of the Santa Maria delle Grazie, a procession was ordered, and all Lombardy turned out for a month to behold this eighth wonder of the world, and it subsequently became the centripetal focus for artist and layman, and how it ever escaped the fate that befell Milan is one only of the miracles that actually are worth a record. It lost much of its renown in the terrible days of somnolence in that section of the world in the 18th century, and was only revived through the adoration of the artists who reproduced it by engraving.

However, one event, generally unknown, saved it from annihilation. Napoleon took many art treasures out of Italy, but also did much to restore others that were decaying. For instance, he stated to the Pope that, unless the sacrilegious treatment of the ruins of Rome did not cease (that using of the material to make lime of it which was more destructive even than the invasions) he would take possession of the Holy City himself and end it. There still is much to be written about Napoleon's treatment of art in Italy and in France; he must have had the genuine artistic instinct, and this will go far to prove it, namely, as I started in to tell.

When he first took possession of Milan, the campaign that ended with Campo Formio, several troops of cavalry were sent to the refectory, where the "Last Supper" had already become so invisible, except in spots, through neglect and through the dampness of the wall acting on the fresco, that it was scarcely recognizable. Those who have stood or sat there for hours at a time, as I have, will understand how, even with care, very little was needed to obliterate it. How then was it at the end of the 18th century, after several centuries of neglect or misunderstanding of treatment? The horses were stabled in the refectory. Imagine horses stabled in the same room with the da Vinci; but so it was. Napoleon personally appeared for an inspection and at once remembered the fresco, ordered the horses and troops out, and had the room cleansed and put in charge of a guard, and from that day its protection from decay dates. I say, this is not generally known, but it should be known. It is just one other bit of evidence on the mind of this man; the peculiar eye for color, for composition, for perspective and for symmetry he must have had, leaving art out of it altogether if we can be so bold.

But the fresco has been gradually fading, and, although attempt has followed effort and effort attempt to keep the dampness and mould effect of the wall out, there has been no hope of saving it until recently. Within the past month orders have been issued to reduce the time for public view to two hours only, and even then there is little left to be seen on account of the scaffolding in front of it, erected for restoring work. The artist in charge is Professor Luigi Cavenaghi, who has recently sought the co-operation of two other authorities on antiquities and restorations—Professor Sinigaglia, director of the Pinakothek of Brera, and Count Mataguzzi-Valeri—and the three have been giving the picture the closest study, and the results of their investigations overwhelm and amaze those interested.

It actually has been discovered by these artists that the "Last Supper" is not a fresco at all, but a kind of oil painting, painted directly upon the wall of lime with colors and a varnish mixture which has not yet been determined. The destruction of the picture is caused by the peeling off of the thin films, paint films or lamina as it may be suggested. The slightest breath causes these wafers to tremble, and a draft may blow a lot of them into eternal dust. Some idea may be obtained of the fate of Leonardo's masterpiece by examining, on the opposite wall of the refectory, Montorfano's big painting of the "Crucifixion." Following Da Vinci's method, that painter incorporated in his group the life size fig-

ures of Ludovico Sforza and his wife, Beatrice d'Este, and at present nothing is to be seen of either except faint outlines surrounding the white plaster where once their figures were incorporated; the wafers simply fell away.

However, Signor Cavenaghi is in hopes that he still may save what is left of the sacred wall decoration. He dampens each, even the smallest piece of projecting or suspended film on the outside, and then covers the inside with a soft glue, thereby fastening it against the plaster. Only after a work which will require at least several years will Professor Cavenaghi be able to undertake a cleaning of the surface, removing the accumulations of the dust of centuries and the peculiarly unsympathetic touches of painters who considered themselves capable of restoring the supposed defects of the "Last Supper." Thus far the Government Commission under whose supervision this work is done has announced its complete confidence in the restorer's ability. But how about the volumes of books that have been discussing Da Vinci's fresco? And he must have foreseen this all!

A Reply by Parallel.

THE MUSICAL UNION AGAIN.

The Musical Mutual Protective Union has been active again, with the usual baffling results to those who would understand the motives from which this weighty body acts. Its latest decision has succeeded in robbing twenty-four of its members of employment during seven months of the approaching theatrical year; incidentally it has been the means of depriving New Yorkers of a season of operetta from which it was reasonable to expect considerable entertainment. Back of these results is the insistent purpose of the rulers of the union, who seem always satisfied that they are doing the best thing for their members when they reduce them to the level of the lowest form of contract laborer who may be brought here.

Viennese operetta happens just now to be once more in the highest favor. After ten years or so of devotion to British musical farce the pendulum of public taste has swung back in favor of some especially fresh and melodious compositions which had as their cradle the historic Theater an der Wien. There is no claim that the best powers of Strauss, Millöcker and Suppé live again in these newer men, but there has been vitality enough in their work to make Vienna once more the capital of the world of operetta. That these scores require for their best effect interpretation by musicians familiar with the character and spirit of Viennese music is not denied. Especially in the performance of their own dance measures are the Viennese musicians unique.

It was to produce the best of these works for New York audiences in the style that helped them to success in Europe that a manager petitioned the omnipotent committee of the union for permission to bring here a conductor competent to re-

THE FOREIGN INVASION AGAIN.

The opposite column reprints an editorial from the New York Sun of July 16 on a topic that must interest musical people on both sides of the ocean. Thirty odd, twenty and less years ago, when the Viennese operettas were played in the United States, the conductors were foreign musicians. Americans applying had not the ghost of a chance of a hearing even. The Musical Union had no power at the time and there was no Alien Contract Labor Law. This very condition called for stringent measures if Americans were ever to be able to secure remunerative engagements in music in their own country. Here we are, thirty years later, with a large number of American musicians, many of whom have studied in Europe, in Vienna, and yet they must again be told that a European must be imported in order to conduct an operetta, although the musicians are good enough to play it. What a farce! They are good enough, sufficiently competent to play at the rate of twenty-five dollars a week, but when it begins to reach into figures like fifty or a hundred dollars a week, the musician must be imported. Then why go to Europe to study? Why study in the same conservatories and under the same masters in Europe where Europeans study, to find, later on, that after all, when it comes to the real issue, the practical exhibition of musicianship, the colleague from Europe must be engaged to do the work? Why? Does it require an Italian to conduct Italian opera? Did not Campanini, referred to, conduct a French operetta? And a French operetta composed by a German Jew? Well then, if an Italian can successfully conduct a French operetta composed by a German Jew or a Jewish German why cannot an American musician educated

learn and perform such operas. Its positive refusal not alone deprives its members of employment but interferes with the artistic liberties of New Yorkers in preventing them from making the acquaintance of these new works. A conductor of operetta, although Viennese operetta is undeniably a musical specialty, is classed with other immigrants subject to the action of the contract labor law by the enlightened minds that guide the thought of the musical union. Of course, this manager might appeal to the courts and succeed in having his conductor admitted in spite of the union's efforts to keep him out. In that case he might have a competent conductor for his orchestra. But where would he ever get the orchestra, the stage hands, the electricians and the humblest stage mechanic?

In view of its declaration that conductors of operetta are contract laborers, will the union endeavor to deport from the country next October Signor Campanini merely because he conducted Offenbach's "Les Contes d'Hoffmann" last winter and is therefore subject to the operation of the law? And will it also endeavor to exclude under the provisions of this law Gustav Mahler and the rest of the famous German musicians who have delighted in conducting "Die Fledermaus," which is the greatest of all Viennese operettas?

in Germany conduct a Viennese operetta? And this Italian was conducting the French operetta of the German Jew, not in Italy but in America.

Besides this all, the Musical Union represents our own spirit of a high protective tariff and as everything in America, particularly the Trusts, is protected, why not protect the musician? Why exclude him from protection? The Musical Union was exercising its legitimate function and was clearly within its rights. Whether those rights are consistent with the ideas of liberty and freedom is an entirely different question which the Sun does not touch upon—for good reasons. But how about American music critics criticizing Viennese operettas? There's the rub! If, in order to have a proper interpretation of a Viennese operetta we must import a Viennese conductor why not also, in order to secure a proper criticism of the Viennese operetta have Viennese critics in New York for the purpose of criticizing the Viennese operetta? How can we know that our critics will not get an inverted idea of a Viennese operetta unless they become Viennese? How can a New Yorker or an American understand a Viennese operetta anyway? If he is not fit as an American, studying music as it is usually studied abroad or at home, to conduct a Viennese operetta (when he is a conductor professionally) how can he understand it properly when it is conducted by an imported Viennese conductor and how does he know that the Viennese conductor would be satisfactory to the Viennese?

The whole project of the Sun is merely the usual opposition to the Musical Union because the Sun is having a chronic fight with the Typographical Union, and as both Unions belong to the American Federation of Labor, the Sun merely utilizes the opportunity to have its say. All of which is proper and correct from the Sun point of view, as this explanation is from our point of view. Or is it due to the fact that the Sun music critic, who is a singing teacher, is desirous to have some of his pupils engaged by a Viennese conductor? That is not at all a bad idea. The Musical Union should know it, however, if it is so and hence the suggestion is suggested. What we must do in this world is to get at motives and then we know where we are—in Paris or New York.

The Chaminade Concert Company.

The Cecile Chaminade Concert Company will open its American season at Carnegie Hall on October 22. The company will include besides Mlle. Chaminade, Yvonne St. Andrew, mezzo soprano, and Ernest Groom, baritone.



Novelties by the Oliver Ditson Company.

"A Gipsy King Am I," in C major, by Eugene Cowles, is an admirable song for basso. As the author of both the words and music is himself a singer of wide renown (a basso), his composition will be certain to interest other bassos. This song has the characteristic abandon of the tribes that for all imaginative persons holds a compelling fascination.

"My Lady's Token," in A major, words by Walter Horner, music by Ralph Horner, is an excellent song for medium voice. The sub-title, "The Knight's Song," suggests that baritones ought to have it on their lists. The romance revealed in the text has the ring of the true knight.

Those seeking a good sacred song will find "There Is One Way and Only One," by Frederick Field Bullard, worthy of study. It is written for low voice in the key of D major. The text is by Cecil Frances Alexander. The accompaniment, either for organ or piano, is clever, combining churchly dignity with reasonable simplicity.

"Seven Little Pieces," by Carl Reinecke, are composed on five tones (both hands). These charming abbreviated ideas have appropriate titles, including: "Not All Beginnings Are Hard," "I Can Play This One, Too," "Set Your Finger Going," "Take It Easy," "A Droll Idea," "The Hen," and "Absorbed in Thought."

Second grade piano pieces by H. Engelmann are happily expressed in a group of seven, entitled: "Bagatelle," "Bijou Schottische," "Little Alpine Piece," "Petite Gavotte," "Rondo-Scherzo," "Rustic Dance" and "Spanish Dance." These pieces are thoroughly musical and no better commendation can be offered.

Easy marches for piano, by Emil Otto, are entitled: "Brave Boy's March" (two hands and four hands), "Carl's March" (two hands), "Marching Feet" (two hands and four hands), and "The Drum Major" (two hands and four hands). Any clever boy or girl after a few months' study will have no difficulty in playing these pleasing little compositions.

N. Irving Hyatt is represented in recent works for piano by "Scherzo Caprice," a decidedly musical and pleasing composition for young students, and even older ones will find it worth their while.

Merle Kirkman is the composer of three melodies for violin and piano, of which the "Berceuse" in F major is the most winning. Such music always commands the attention of the musician, who in turn will not hesitate to recommend it to his pupils.

"Danse Grottesque," by Max Florian, is a capital piece for piano, showing that the composer understands the significance of the title. This work is also in the category of pieces reasonably simple.

Nuno to Be Buried in Mexico.

The body of James Nuno, who composed the music of the Mexican national hymn, and died in Buffalo recently, will be disinterred and removed to Mexico, where it will be received with national honors and buried with befitting ceremonies.

The Government of Mexico has already begun making the necessary arrangements for the removal of the body.

The people of Mexico evidently have not forgotten the old musician and his triumphal entry into Mexico City in 1901, when he was received as a national hero and honored with medals and insignia of rank. He was an old man then, and it was the first time he had been thanked for his services in composing for Mexico her national hymn.

It is probable that Señor Nuno's body will be buried beside that of Bacanagra, who died many years ago, loved and respected by all Mexico. Bacanagra wrote the words to the national hymn which Señor Nuno set to music.

Musin Arrives.

Ovide Musin, the violinist, arrived in this country on the steamer Kroonland, and will be located at No. 52 East Twenty-first street, this city, until his concerts begin in October.

Karl Zischneid is the director of the Mannheim High School for Music. Last season the school had 432 pupils.

FAMOUS VIOLINISTS OF THE PAST.

(With a Sketch of the Development of Violin Playing.)

IV.—JACQUES PIERRE JOSEPH RODE.

BY ARTHUR M. ABELL.

Rode was the first great French violinist and the foremost representative of the Parisian school of classical violin playing founded by Viotti during his ten years' residence in the French capital, from 1782 to 1792. Not that there were no French violinists before Rode. Rode was a strict classicist and a performer of great purity of style and nobility of interpretation. He was, to a great extent, a copy of his teacher, Viotti. He had not the original genius of Viotti or Tartini or Corelli, and he probably never would have had the initiative to establish a school himself, either as a player or composer, but his mission was an important one, nevertheless; for he showed the French nation what a Frenchman could do in a field hitherto exploited almost exclusively by the Italians, and he carried on and kept alive the traditions of Viotti, and by precept and example he greatly stimulated the love for classical music and the violin, not only in France, but also throughout all Europe. How great was the impression created by him on his concert tours is proved by the fact that no less an artist than Spohr (who heard Rode in Braunschweig in 1803) made him his model, and during the early part of his career Spohr's playing was a minute imitation of Rode's.

As a writer for his instrument, Rode was productive of far reaching results. He was not a great original composer like Viotti, it is true; he followed the lead of his master in form and style, yet he had creative talent of a high order, and he gave the world several works of permanent value. His twenty-four caprices, in all the keys, for more than 100 years have been among the most valuable study material we have for the violin, and will always rank with the best études for this instrument. His ten concertos are, in the main, imitations of the Viotti concertos, being slightly more difficult technically. They are no longer played in public, but the best one of them, the seventh, in A minor, is a charming composition, and is one of the standard preparatory pieces of every violin student; the only work of his which is still played in public is his famous air with variations, in G major. It is a beautiful and noble work, and Ysaye and other violinists still play it, while it has been sung by singers galore for more than a century. It was the clou of the program of nearly every concert given by violinists in the early part of the last century, and even Spohr, who composed fifteen concertos himself, made his reputation as a soloist with the Rode variations. His mode of writing for the violin shows how thoroughly he comprehended the nature of the instrument; in his cantabile parts he gives the soloist ample opportunity to "sing," while his

passages are brilliant, not very difficult, and entirely violinistic. His accompaniments reveal the weakness of his musical makeup. While in Viotti's works the orchestra has an important part to play in the musical structure as a whole, with Rode it is a mere accompaniment in the limited sense of the word. Rode's concertos make the impression that the violin part was written first and the accompaniments created for it afterward; indeed, it was said that Rode left the harmonization and orchestration of his concertos to better musicians than himself (to Boccherini in particular), and it is not difficult to believe this assertion, for organic unity is lacking in them.

Rode was eminently successful during the early part of his career. Born at Bordeaux, February 16, 1774, he was from his eighth to his fourteenth year a pupil of Fauvel,



JACQUES PIERRE JOSEPH RODE.
(1774-1830.)

a violinist and viola player of his native town. In 1788 he was taken to Paris and placed in Viotti's hands. He enjoyed the instruction of the Italian maestro for six years, but after only two years' study he made his debut in his master's thirteenth concerto, creating such a furore that he was at once given a position as violinist in the orchestra of the Opera, which was directed by Viotti. In 1794 Rode undertook his first concert tour, visiting Holland and

Germany. Returning to Paris, he was appointed solo violinist of the Opera and first instructor of his instrument at the newly founded Paris Conservatory. In 1800 Napoleon made him his private violinist. He remained in Paris until 1803, basking in the sunshine of universal recognition and success. There are in existence many descriptions of Rode's playing, written by those who heard him. Baillot, his distinguished French colleague, said of him: "Rode's playing was full of charm, purity and elegance, and expressed the amiable characteristics of his mind and heart." Beethoven, too, was charmed by Rode and his romance, opus 40, was dedicated to him. The critics of Berlin and Leipzig wrote that his playing was characterized by a beautiful singing tone, great purity of intonation, polish and technic, simplicity of style and nobility of interpretation. In 1803 he started upon an extended concert tour of Northern Europe, in company with the composer Boieldieu. He visited all the principal cities, arousing everywhere great enthusiasm. In St. Petersburg the Czar Alexander showed him unusual attention, keeping him as solo violinist of his private orchestra for a period of five years at a salary of 5,000 silver rubles. The exciting life in St. Petersburg had an enervating effect upon Rode, and he is said to have deteriorated very materially during his five years' residence there. His rentrée in Paris was not very successful, but this may have been due quite as much to the fickleness of the French public (which meanwhile had learned to worship other gods, particularly Lafont) as to any defects in his playing. Nevertheless, Rode was so mortified at his cool reception that he declared he would never play publicly in Paris again. During the years 1811-1814 he concertized in Switzerland, Germany and Austria. Spohr's account of his concert in Vienna in 1813 shows that Rode was indeed no longer the finished virtuoso of former years. The great German violinist wrote in his diary as follows: "I felt my heart beat as we drove over the Danube bridge, and I thought of my coming debut. My nervousness was increased by the thought that I would have to compete with the greatest violinist of the day; for I had learned in Prague that Rode had returned from Russia and was expected in Vienna. I vividly recall the overwhelming impression Rode's playing had made on me in Braunschweig ten years before, and how for years I had endeavored to imitate his style and method. * * * I awaited with the greatest excitement Rode's playing, which had been my ideal in 1803. But after the first solo I saw that he had lost ground. I found his playing cool and full of mannerisms. I missed the former boldness in conquering great difficulties, and I was especially disappointed in his delivery of the cantabile. In his performance of the G major variations, which I had heard Rode play ten years before, I became thoroughly convinced that he had lost very much in point of technical certainty; for he had not only simplified the most difficult parts, but he played even these easier passages timidly and with uncertainty." Spohr's success in Vienna at that time was much greater than Rode's and the French violinist was so mortified at this that he played no more in public for a long time. He lived in Berlin for a while, where he married, and then he withdrew to his country estate near Bordeaux. In 1828 he played in Paris again, but the concert was a flat failure. A disappointed man, he returned again to his estate, and died in 1830.

Among Rode's pupils, Lafont, Joseph Böhm and Eduard Rietz were best known. Lafont made a distinguished career as a violinist, being a brilliant solo performer, and Böhm, while not a player of much importance, became celebrated as a pedagogue; he was the teacher of Ernst, Hauser and Joachim. There were French violinists of repute before and after Rode, but he excelled them all. J. M. Leclair (1697-1764), a pupil of Somis, and an artistic grandson of Corelli, was a violinist of some importance, but he found no recognition as a soloist in France, and was obliged to eke out a living in an inferior orchestral position in Paris. He was a fruitful composer, and some of his smaller works are occasionally played in historical violin recitals. Pierre Gaviniès (1726-1800), called by Viotti "the French Tartini," was a self taught violinist, who attained a very considerable degree of technical proficiency, as is shown by his twenty-four études, which are still in constant use by all advanced teachers and pupils. Rode's principal French contemporaries, aside from Lafont, mentioned above, were Baillot, who became celebrated as a writer and composer; Fiorillo, who had no success

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Gabrilowitsch Arouses Enthusiasm.

The distinguished Russian pianist Gabrilowitsch took Königsberg by storm when he made his debut there last December. The Ostpreussische Zeitung of December 14, 1907, writes this of his first appearance in that city: "The acquaintance was made of one of the most gifted musicians of our day, one who has long stood above criticism—Ossip Gabrilowitsch, a piano player of titanic powers and strongly individual potency. A more ideal interpreter than Gabrilowitsch could hardly be found by the composer. We will not waste ink in praising this genial Rubinstein disciple, who has attained perfection. With Hofmann he shares the legacy of the titan of Peterhof—but is his playing not more powerful, and his tone and his technique, which knows the lightest value of every note, do they not show redder blood and more characteristics of his race than do those of Hofmann? And how he played our Brahms! Is not the tradition of the national element in the art of reproduction set at naught? Can the A minor intermezzo or the charming sister piece in E minor, and, above all, the monumental rhapsody, one of Brahms' last works, be played with more masterly penetration, more feeling or with greater plasticity than this splendid artist played them yesterday? And with what grace did he give the Gluck gavot in Brahms' masterly arrangement!"

The Munich Allgemeine Zeitung of March 24, 1908, writes: "In Gabrilowitsch we heard again a personality strong enough to force the unresponsive piano to poetic utterances. He displayed his powers at their best in Schubert's A minor sonata and in smaller pieces by Chopin and Schumann."

Glenn Hall's Bookings.

Haensel & Jones, managers for Glenn Hall, the tenor, report such a great demand for the services of Mr. Hall that the latter has decided to extend his tour (which was originally planned for December, January and February) into the months of March and April. Owing to the fact that bookings for the latter part of November were arranged for, Mr. Hall will be obliged to come to America in that month instead of early in December, as originally contemplated.

Niessen-Stone in Bayreuth.

Matja Niessen-Stone, of the Metropolitan Opera, is spending the summer in study with Kapellmeister Kittel, at Bayreuth. During August Madame Niessen-Stone intends to visit Munich for the Mozart performances there, and to take a course of dramatic work under Anton Fuchs. Her return to New York will be about October 12. While on her way to Europe, Madame Niessen-Stone's mother died, and the artist was sorely prostrated for a time.

The summer session of opera at the New Opera Theater in Berlin continues to meet with the favor of the public. Knote was the "guest" there recently and won success as Lohengrin, Tannhäuser and Manrico in "Trovatore."



CINCINNATI, Ohio, August 8, 1908.

Mr. and Mrs. Theodore Bohlmann arrived in Cincinnati August 7 from Berlin, where they spent the past three years, Mr. Bohlmann being identified during their stay there with the Stern Conservatory of Music as a teacher of piano. Mr. and Mrs. Bohlmann were warmly greeted by their Cincinnati friends and the faculty of the Cincinnati Conservatory of Music, with which they were identified before going to Europe, and with which they again will be connected. Mr. Bohlmann will resume the teaching of piano, as will also Mrs. Bohlmann.

Joseph Schenke, the well known Cincinnati tenor, who was heard and whose voice was greatly admired recently by Madame Schumann-Heink while in Cincinnati, now is at the home of Frederick Converse, near Boston, where he is going over the score of Mr. Converse's oratorio, "Job," in which Mr. Schenke will sing the tenor parts with Madame Schumann-Heink this fall in Hamburg. Mr. Schenke will return to his home in Cincinnati presently, and will sail for Germany some time in October. After having heard Mr. Schenke sing the "Prize Song," Madame Schumann-Heink insisted that he prepare himself at once to appear with her in Hamburg in "Job." She said she has heard the song sung many times, but she was never moved by it as she was when Mr. Schenke rendered it.

Mrs. Douglas Boxall (Mazie Homan), widow of the late Douglas Boxall, distinguished teacher of piano at the Cincinnati Conservatory of Music, who died recently, will sail August 29 for London to make her home with Mr. Boxall's parents in that city. She will later resume her studies under Leschetzky in Vienna, with whom she

studied prior to her marriage to Mr. Boxall, who also was a pupil of the great master.

Wilhelm Kraupner, who has been teaching piano in Germany for the past year, has returned to the Cincinnati Conservatory of Music, where he resumed his teaching of piano August 1.

Malton Boyce, organist, returned to Cincinnati August 8 from a short visit to London. He will resume his duties at the Cincinnati Conservatory of Music at once. Mr. Boyce enjoyed his stay abroad immensely, and returned greatly improved in health.

Bertha Baur and her sister, Wanda Baur, were scheduled to sail August 8 on the steamer Bremen for home. They will reach New York about August 15. They have been in Berlin two months. Miss Baur was greatly shocked at the news of Mr. Boxall's death, and has since been endeavoring to secure another pupil of Leschetzky to take the lamented teacher's place.

Marcus Kellerman, baritone, sang August 8 and 9 at a Chautauqua in Lima, Ohio. He will return to Cincinnati next week, to prepare to go to Germany to begin his seven years' contract with the Berlin Royal Opera.

ARTHUR M. JACK.

Dora Becker a Judge.

Dora Becker, the American violinist, who is spending the summer in London, recently was honored by being chosen as the judge of the prize competition for the violin department of the Guildhall School of Music. The competition finally narrowed down to fourteen young students, from whom Miss Becker selected a young girl, who, she says, is really a marvelous player and who will some day become a figure in the concert world.

Caroline Mihr-Hardy's Activity.

Caroline Mihr-Hardy sang in "Elijah" at Ocean Grove Saturday, August 8. In May she appeared with the Theodore Thomas Orchestra on its Western tour, and next October she will be one of the stars at the Maine Festival. With these and many other engagements too numerous to chronicle here, this artist is kept before the public almost constantly, with never failing success.

Lilli Lehmann celebrated pronounced triumphs in Carlsbad as Donna Anna ("Don Giovanni") and Constanze ("Abduction from the Seraglio").

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Ten weeks of Promenade Concerts begin on August 15, and, as was the case last season, Monday evenings are to be devoted exclusively to Wagner, and Fridays chiefly to Beethoven, whose nine symphonies in their chronological order will be played, beginning with the concert of August 21. Bach and Mozart also are represented in the Friday evening programs, while each Wednesday there will be a symphony. A special feature of the Saturday concerts is the introduction of a short Haydn symphony into seven out of the eleven programs, and in almost every program outside of the Wagner nights there is a concerto for either the piano or violin.

While there is always an opinion that the London public is not musical, it must be said that the Promenade Concerts are crowded every night with interested audiences, the "house full" sign often being displayed. The second part of the programs is usually in a lighter vein than the first, but one is always sure of hearing good music, well played.

One of the most interesting announcements in connection with the Promenade Concerts is that the following works by British composers will be performed for the first time: Symphony in E flat, Ralford Gardiner; concerto in D for 'cello and orchestra, Percy H. Miles; concerto in G minor for piano and orchestra, York Bowen; suite for orchestra, "A Village Suite," Luard Selby; prelude to "Agamemnon," W. H. Bell; two short pieces for orchestra, "Age and Youth," Dr. Herbert Brewer. This will be the fourteenth season in which Henry J. Wood and Robert Newman have been associated as conductor and manager respectively.

Five orchestral concerts are to be given at the Franco-British Exhibition the first three days in August by the "Grande Harmonie" of Roubaix, a municipal band formed in 1820. There are 125 instrumentalists who have studied at different French conservatories, and the band is conducted by Julius Koasul, who has been the conductor for twenty years.

New York will be fortunate in having Miss Destinn make her first appearance in that city as Aida, for it is one of her best roles. Her appearances here have been enjoyed

greatly, not only for her singing, but also for her interpretation of the characters she essays.

When "Faust" was performed for the second time this season at Covent Garden the part of Mephistopheles was sung by Mr. Marcoux, the first time he has appeared here in that role. His idea of the part is quite unlike the usual one and excited much interest.

The last five performances at the Opera take place this week, with "Huguenots," "Tosca," "Bohème," "Traviata" and "Otello." Mme. Melba is to sing the part of Desdemona on Friday evening, the last night of this opera season, and will not be heard in London again until 1910, owing to her absence in Australia and the United States. Her tour in Australia begins at Perth next February, and she will sing at every town of note in Australia, New Zealand and Tasmania during the succeeding six months.

The season of opera in English is to last four weeks, during which time there will be three cycles of the "Ring." January 16 is the date set down for the first performance. During this season the prize opera "Angelus" is to be produced.

Tina Lerner, the young Russian pianist, is an interesting personality, gay, high spirited and vivacious, with an attractive face and engaging manners. She speaks French, German and English fluently, in addition to her native



LATEST PICTURE OF MELBA.

Russian. Miss Lerner made her debut in London last October, when she played with Kubelik. Her personality and temperament add fascination to her playing, and she is thoroughly selfpossessed in the ovations which her fine execution always calls forth, and has a charming way of responding to the applause of her audience. The Russians in London support their talented young compatriot enthusiastically, and after each recital she holds quite a levee in the artists' room, giving autographs and kisses with great good humor, chaperoned by her mother and her impresario, Karl Junkermann. Miss Lerner was born in Odessa, where her father was a musical critic and journalist. At the age of seven she played before Josef Hofmann, who was visiting Odessa. "If she plays as well as

she looks," said Hofmann on seeing the child, "it will be splendid." After Tina performed the first piece the musician said: "She does play as well as she looks, and has a brilliant future." Then, addressing himself to her parents, he added: "Let her appear before the world and her fortune is made." However, Mr. and Mrs. Lerner did not care about their little daughter being a child prodigy, and so she was kept at her studies until she was fourteen, when she appeared as a soloist at the Philharmonic Society's concert in Moscow. She has played in Berlin and Leipsic as well as in London and the English Provinces. Miss Lerner has a beautiful soprano voice which she has been advised to cultivate, but she is so fond of the piano that she prefers to devote herself to it entirely. She now is on a tour in the Provinces and later will undertake a tour through the United States.

The following information is of great interest to all who attend the concerts at Queen's Hall, and the new arrangements will be enjoyed particularly and noticed at the Promenade Concerts this warm summer:

Messrs. Chappell & Co. have recently completed the installation at Queen's Hall of a new ventilation plant, and its effectiveness has been successfully demonstrated during the recent heat wave. By means of a large electrically driven fan, fresh air, first washed and filtered by passing through water screens, is forced into the building at the rate of 1,500,000 cubic feet a minute—a sufficient volume to change the entire atmosphere in the hall six times in the hour. The inlets are over the orchestra or platform, and were selected not only for ventilation conditions, but with a view to assisting the acoustic properties of the hall—the tendency being for the air to carry the sound downward and in the direction of the audience. To assist the ingress of the fresh air the vitiated air is drawn off by a series of ventilators under each of the galleries or tiers, which are connected by means of large ducts or trunks to an electrically-driven exhaust fan. In winter when the hall requires warming the fresh air will be tempered by passing through a steam battery so that it will be possible to dispense with the usual pipes and radiators.

It was in June that Mark Hambourg, accompanied by Mrs. Hambourg and their infant child, sailed away for Australia, and already reports of his first appearance in that faroff land are at hand. The accounts are brief, but indicate that Mr. Hambourg has caused a real sensation by his piano playing at his first concert, and he will undoubtedly repeat the successes that he has previously attained in America, England and South Africa. His tour is to be an extensive one, comprising seventy appearances in Australia, New Zealand and Tasmania, the principal cities of those countries being visited. It is well known in musical circles that Mrs. Mark Hambourg is a fine violinist, who could, if she desired, make a career for herself in the professional world. Last winter she appeared at one of the concerts given by her brother-in-law, Jan Hambourg, and it was suggested then that further appearances would be welcomed by appreciative audiences.

Signor Leconte will leave town tomorrow for Paris en route to Italy, where he will spend the summer holidays. In Paris he will stay with Caruso, who is one of his intimate friends.

Some time ago there was an article in the Musical News about the future of the string quartet in which occurred the following paragraph:

"When Joachim died there was virtually an end to the string quartet, confessedly the highest form of abstract music. There is little hope that artists of supreme distinction, such as Kreisler, Kubelik and Elman will devote themselves to the study of the string quartet. One artist of the younger school, however, strikes us as pre-eminently fitted for quartet leading by virtue of the refinement

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of his style and perfect taste in phrasing, and that is Zimbalist, who is at present giving a good deal of attention to the study of string quartet. All power to his elbow, and let us add (in the interest of the violin), to his wrist."

The above suggestion of the Musical News has been more than justified, for music lovers and critics who had recently the pleasure of hearing Zimbalist lead a string quartet assert that a greater musical treat had seldom been offered to them. They would rejoice to be able to listen repeatedly to such perfect music, but though Zimbalist is passionately fond of quartet playing, his numerous public engagements seldom allow him this favorite recreation. Lately at the festival of the Society of English Musicians, where 120 members attended, the young artist earned for himself universal praise for his refined and artistic interpretation of Beethoven's quintet and septet. Everyone present predicted a great future for this gifted violinist.

Zimbalist now is booked for an extensive tour throughout the month of August, and will have from five to six concerts each week at the best of the well-known seaside resorts. After this he will take a short and well earned rest at his home in Russia, but even this brief holiday will be interrupted, as Zimbalist has signed a contract to give from eight to twelve concerts in some Russian towns prior to his departure for America. Recently a lady of the highest social position gave a musical "at home," to which not only the leaders of the fashionable but also of the musical world had been invited. Many of the prominent artists present contributed to the program. One well-known singer, whose accompanist had failed to put in an appearance, asked several of the pianists present to help him out of his difficulty and accompany him in his songs. They one and all declined under the plea that they were soloists and not accompanists. Zimbalist at once came forward to the rescue and offered his services, accompanying the singer in a masterly manner. Needless to say, a storm of applause greeted Zimbalist for this courteous act toward a fellow artist, and many compliments were showered upon him. "I thought you were a violinist," remarked one lady. Zimbalist modestly replied in the affirmative, but one music lover who had been watching

him closely, gave answer for him in the following words: "He is a true artist, with the divine spark of genius imprinted on his soul!"

Mrs. Campbell-Johnston, one of the well-known vocal teachers of Los Angeles, Cal., is in London for a few months, where she is busy attending the opera, coaching with some of the best known teachers, and looking over quantities of music to be used in her work at home.

Evelyn Stuart has been kept busy since early June with important "at home" engagements and private concerts. Among the latter was one at Hyde Park House in Grosvenor place, where also other prominent artists appeared. Miss Stuart has played at both the Aeolian and Bechstein halls, and next week is to be soloist at one of the Harrogate symphony concerts, where she has been asked to repeat the same work that she played last year, the Tschai-kowsky concerto. She also is re-engaged for the Liverpool Philharmonic concerts, and is to be one of the soloists at the Queen's Hall Promenade Concerts. She has engagements booked for the autumn, another appearance in Berlin with the Philharmonic Orchestra being among them. Early in November she will give her own recital in London and other important engagements are pending. Miss Stuart will spend her summer holiday at Newquay, in Cornwall, where she is sure to occupy part of her time with preparations for her autumn work.

A. T. KING.

COLUMBUS.

COLUMBUS, OHIO, AUGUST 1, 1908.

Helene Pugh and Ruth Gordon returned to Columbus last week from a season of piano study in the Leschetizky school of Vienna. This was Miss Gordon's second season and Miss Pugh's first. Miss Pugh, accompanied by her mother, will return to Vienna in October.

Partha Nicholson, of Columbus, who for the past three years has been in Vienna studying piano with Frau Dr. Bree, one of the foremost of Leschetizky's assistant teach-

ers, has returned to Columbus and will open a studio here early in September.

Herman Ebeling and his niece, Emma Ebeling, are spending their vacations at Kelley's Island, Ohio.

Abbie Tillinghaste, a charming young singer, of Worthington, Mass., will wed William Neil, of Columbus, September 5. Mr. Neil is a lover of music, plays piano, and has written a large number of piano pieces and songs. His most famous song is "Japanese Lullaby," words by Eugene Field.

Hedwig Theobald has accepted the position of head of the vocal department of the Conservatory of Ohio University at Athens. Miss Theobald has a soprano voice of delightful lyric quality, which has been intelligently developed under the best teachers, among whom were the late Otto Engwerson, William Shakespeare, of London, and Mme. La Grange, of Paris. An excellent pianist and all around musician, besides broad general culture, will make Miss Theobald a valuable acquisition to the faculty of the university.

Geral Tyler, of Columbus, who was graduated from Oberlin College a few years ago, and who went to Washington afterward to teach in a conservatory, where he served several years capably, is now in charge of the music in the public schools of one of Nebraska's cities. Mr. Tyler is more than usually gifted and those who know him expect to see him rise to the position in America which S. Coleridge-Taylor has attained in England. Mr. Tyler will give a song recital Friday evening in the Second Baptist Church.

Cecil Fanning will sail for America September 5. He will be the vocal artist in the Women's Music Club with Wilhelm Middelschulte, organist, November 24.

April 12 is the date when Mme. Emma Eames and Emilio Gogorza will give their song recital in Columbus. The Ladies' Aid Society of Broad Street Presbyterian Church, Mrs. Alexander McConnell, chairman, is presenting these artists.

The Euterpean Ladies' Chorus, assisted by Arthur Kellogg, violinist, and Mabel Rathbun and Anna Klages, accompanists, gave a delightful concert Friday evening in Memorial Hall, the gross receipts of which were contributed to the Memorial Hall Pipe Organ Fund. The entire month of August will be consumed by the organ builders, the organ to be ready for use early in September.

ELLA MAY SMITH.

Georg Schumann's new oratorio, "Ruth," will have its premiere in Hamburg next December.

Georg Kruse, leader of the Wildungen Orchestra, has discovered a long forgotten symphony by Nicolai and will produce it shortly at the summer concerts at the water resort aforementioned.

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For the first time the new directors of the Paris Grand Opéra have passed over one of their repertoire pieces to the Opéra-Comique. It is Leonecavallo's "Paillasse" ("I Pagliacci"). Later on other pieces are also to pass into the hands of the Opéra-Comique management. Some months ago M. Carré negotiated with M. Gaillard (then director of the Opéra) for "Paillasse," but Gaillard asked in exchange "Le Roi d'Ys," with which, however, M. Carré did not wish to part, and the affair ceased. M. Gaillard's opinion was never to weaken his repertoire. In fact, to keep "Le Tribut de Zamora" he mounted the opera in a few days and performed it. Gounod could hardly believe his eyes at seeing his work thus quickly put upon the stage.

An interesting anecdote about the Conservatoire "cours" is told in a French art journal by M. Paul Milliet, which the examinations of that institution, just ended, make very real. A certain year, when Alexandre Dumas was on the jury, he was instantly interested by a pale, delicate girl, who recited a scene from "Iphigénie en Aulide" with passionate ardor in a soft, rich voice. Others scarcely remarked her, but in the jury room Dumas boldly proposed a first prize for the girl. "But she is still a child," objected Ambroise Thomas, the kind director, who presided. "But she is too delicate, she will never live," exclaimed Perrin, the administrator of the Comédie-Française. "A first prize would force me to engage her, and what could I do with her?" Dumas grew red and angry. "Ah! you will not? Then remember this: She will force your doors and take her place among you!" The girl was given only a "second accessit" and the most insignificant did not applaud her. And the girl—was Julie Reynault, the famous Julie Bartet of today at the Comédie-Française!

Being on the subject of the Conservatoire examinations I may as well continue and speak of certain reforms needed according to the judgment of a young lady critic—not a member of the jury. While waiting for the proclamation of prizes for singing (women's competition) this young comédienne gave her opinion to a gentleman whom she evidently did not know. "What a time they take!" (meaning the jury). "If you knew what these minutes mean! I have passed by there, waiting for a first prize, which in the end was awarded to some one else. You know, monsieur, it is absurd to judge in an examination of a few minutes. A true artiste in singing or recitation can do nothing in one

scene; she needs to warm to her subject, and just when she is in possession of all her forces she is stopped. And then, there are good and bad scenes! The natural emotion one suffers is awful in scenes of bravure, whereas in a pathetic scene it works admirably. Two reforms ought to be made. First, to replace the examination 'scene' by an examination 'act.' "God bless you," interrupted the gentleman, "the examinations would last a month." "That is of no importance; remember, the competitors have their future at stake! Also, I should like a classical and a modern examination! The classic is much more difficult and makes much less effect; and many winners of prizes in the modern are incapable of reciting four lines of verse. There should be two juries, for in one only there is the man who hates modern comedy and the man whom tragedy makes ill. The examinations should be held in the same hall; one can make a very good effect in the small hall of the Conservatoire, where the examination for admission to compete is held, whereas one loses all one's forces in the vast hall of the Opéra-Comique, where one must make an unaccustomed effort to speak audibly. In my time a certain professor forbade his pupils performing outside the classes, but others allowed it, and their pupils gained assurance and style, and naturally took all of the first prizes. Finally I would like to protest against the distribution of 'money prizes,' which are given to talent whether the owner is in



"THE GREATER BEAR OF THE TWO IS NOT THE ONE YOU THINK."

Is written pleasantly on this card sent by Alberto Celoso, the famous Parisian violinist, to J. F. Delma-Heide.

need of it or not. Sometimes the 'Bourse prize' is given to a pupil who comes to the classes in her brougham while her comrades have but a hard boiled egg for luncheon. At this moment M. Fauré appeared and the young comédienne was silenced.

On Tuesday afternoon last the formal ceremony of distributing the prizes recently won by the pupils of the Conservatoire took place in the concert hall of that institution amidst the customary congratulations, speech-making and general happiness, all ending in an enthusiastic execution of a splendid program by "first prize" winners. Singers, instrumentalists, tragedians and comedians, all,

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were more at ease than during the tense moments of competition, and consequently their respective performances were more enjoyable. The director, M. Fauré, announced the foundation and endowment of two new prizes: the first, by Teresa Millanello (wife of General Parmenier), consisting of the revenue of a rente of 98,000 francs, half of which to form a "prize" and the remainder to be used as a "pension" among violin students during their years of study. Teresa Milanello, a native of Milano, left a like sum to the Conservatorio of that city; her violin education was obtained at the Paris Conservatoire—hence this double prize of nearly 200,000 francs. The second new prize was donated by M. and Mme. Potron in memory of the late Rosine Laborde, and is destined for "second prize" winners in the female singing class, favoring particularly such who win honors in solfège. The triple first prize winner, Alice Raveau, has been engaged by M. Carré for the Opéra-Comique. M. Teissier goes to the Grand Opéra.

Following will be found the distribution of the different Conservatory legacies and donations:

Prix Nicodami of 500 francs, divided between MM. Teissier and Vaur.

Prix Guérineau, 183 francs, shared by M. Paulet and Mlle. Raveau.

Prix G. Hainl, 613 francs, given to M. Mas.

Prix Popelin, 1,200 francs, divided among Mlles. Piltan, Deroche, Pemiequin, Chassaing, Boucheron and Lewinsohn.

Prix Provost-Ponsin, 435 francs, to Mlle. Deroche.

Prix Buchère, 700 francs, divided between Mlles. Garçhery and Chanove.

Prix Herz, 300 francs, to Mlle. Chassaing.

Prix Garcin, 200 francs, to M. Michelin.

Prix Monnot, 578 francs, to M. Michelin.

Prix Girard, 300 francs, to Mlle. Bouvaist.

Prix Tholer, 290 francs, to Mlle. Bernard.

Prix Meunier, a harp valued at 3,500 francs, to Mlle. Pierre-Petit.

Prix Rose, 200 francs, to M. Rouillard.

Prix Guilmant, 500 francs, to M. Cellier.

Prix Milanello, 1,085 francs, divided among Mlle. Tal-luel, MM. Carembat and H. Wolff.

Prix Rosine Laborde, 400 francs, given to Mlle. Kaiser.

Once upon a time Madame Réjane, the celebrated actress, owned a tame bear. This bear was fond of music

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and became a fast friend of Alberto Geloso, whose fine violin playing he much admired and to which he would dance in bear fashion. When Mme. Réjane became a theater manager she decided to give up the management of the beast and the bear forthwith joined the household of the Paris "Zoo," where he is occasionally visited by his old friend, who still regards him with a Geloso-like feeling, playing for him the fiddle and being photographed for reproduction in THE MUSICAL COURIER. On the opposite page is seen the likeness of master and pupil—the artist and the beast.

It has become known that one of the co-directors of the Paris Opéra, M. Leminston Broussan, and Mlle. Magdeleine Samary-Lagarde, daughter of the late Jeanne Samary (Sociétaire of the Comédie Française), and niece of M. Pierre Lagarde, artistic director of the Opéra, are engaged to be married in September next. They will be married at Gif, probably September 5.

Vivia Brewster, formerly the Maid Marian of the "Robin Hood" Company, expects to come to Paris within a few weeks to continue her studies with Dossert.

Edna Burton, of the Rue de Berri Church choir, au-

American girl in Paris preparing for opera, is to marry Mr. van Dyck, one of the vice presidents of the Standard Oil Company, on August 3, when she will leave the stage and the church and sing at home.

Today at Zurich will be baptized the first son of Mr. and Mrs. Edward Thaw, who was born a month ago. Mrs. Thaw was formerly Jane Olmsted, a brilliant pianist, pupil of Leschetizky and for several years of Wager Swayne in Paris.

Charles W. Clark, the American baritone, who resides in Paris, will remain here until September. He will sing in the Worcester Festival this autumn and prepare to spend the winter in London, where he will be joined by Mrs. Clark.

Madame Georgiadès, a fine contralto and member of the Théâtre Lyrique de la Gaité, will in September sing Virginie for the first time in Victor Masse's "Paul et Virginie." Madame Georgiadès is an artist pupil of King Clark.

Mary Carson and Isabella Curl, two American coloratura sopranos, are meeting with excellent success in Italy.

Jacques Isnardon earlier in the month gave a most suc-

cessful audition of his pupils, singing and mise-en-scène at the Théâtre Lyrique de la Gaité. M. Isnardon is a professor at the Paris Conservatoire.

Kathleen Shippen, of New York, and Jessamine Harrison-Irvine, from New York, both ladies pianists and accompanists, are spending their summer holiday in Paris.

John Crogan Manning, the Boston concert pianist and teacher, is stopping with friends in Paris. His recent playing in several of the most musical salons created a favorable impression, his Chopin interpretations particularly being much admired.

Among the new engagements for the Metropolitan Opera Company, New York, is Edward Falek, of this city, who with MM. Mahler and Hertz will form the trio of German conductors at that house. Felicie Kaschowska also goes to the Metropolitan Opera from Paris. This singer for ten years has been at the head of the Darmstadt Opera, her engagement there just being finished.

Hermann Klein, who has been spending a week in Paris adding to his long list of artists to appear in his New York concerts, and which he will publish on his return to America, expects to enjoy the remainder of his vacation holiday in Scotland and Ireland. Mr. Klein will embark at Queens-town on August 30 for New York on board the Lucania.

The sudden death is announced of Mme. Francis Planté, the wife of the eminent pianist. The death occurred at Bordeaux while preparations were in progress for a return to Paris. Deceased was a lady of big heart and splendid intelligence, who will be deeply mourned by her many friends. The funeral takes place at Mont-de-Marsan.

Denny Verdi, nephew of the composer, a soldier of fortune, died in Manila recently of a tropical disease. His career was unique. Educated in Washington, D. C., a graduate of the University Medical School, he entered the army as a private. He became captain of the volunteer cavalry and later lieutenant in the volunteer infantry during the Philippine insurrection. He re-enlisted in the army after the war and served in the Cavalry Hospital Corps. He became a lieutenant in the Philippine Scouts. He was born in Washington and was thirty-five years old.

DELMA-HEIDE.

Oscar Saenger Sails.

Oscar Saenger sailed for Europe recently on the Kronprinzessin Cecilie. He will go directly to Bayreuth to attend the Festival performances, and incidentally to observe the progress of his pupil, Allen C. Hinckley, the popular Hamburg basso, who is singing principal bass roles during the festival. Hinckley has been five years at the Hamburg Opera and is engaged for the coming season at the Metropolitan Opera House, when Saenger will have three pupils doing leading roles there, as Marie Rappold will remain and Bernice de Pasquati, coloratura soprano, recently has been engaged by Signor Gatti-Casazza. Mr. Saenger will reopen his New York studio on September 28.

Xaver Scharwenka will play his fourth piano concerto for Queen Carmen Sylva in Bucharest next October. The work is dedicated to that art loving sovereign.



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NOTE 1.—The Tchaikowsky Concerto was a marvel of pure intonation, crisp, clear, precise reading of the text, coupled with dash and a richness of tone that has not been surpassed here in decades.—H. E. KREHBIEL, New York Tribune

ANNE EWING HOBBS, THE COMING ALTO.

Anne Ewing Hobbs, a member of the distinguished Ewing family of Missouri, and cousin to Senator Cockrell, arrived from Europe last week after a two years' period of vocal study there, and now will engage herself actively on this side of the ocean in concert, recital and oratorio work.

Mrs. Hobbs began her serious music study in St. Louis under Mme. von Flotow, at the Hardin Conservatory of Music, and made such decided progress and reached such a degree of proficiency that at her final examinations she received the first prize, consisting of a \$1,200 piano. Among the several concert appearances that followed this achievement was a singularly successful one at Springfield, Mo., whereupon she was immediately engaged by Horace P. Dibble, the prominent voice teacher, of St. Louis, as alto soloist of the Pilgrim Church.

In due course Mrs. Hobbs sang with most of the St. Louis local societies, everywhere meeting with warm public favor and exceptionally enthusiastic press praise. Her rapid rise was noted by the Presbyterian Church, of St. Louis, which engaged her as soloist under propitious financial conditions. Further frequent concert appearances soon made it evident that Anne Ewing Hobbs was destined for bigger things than a local career, and her friends and artistic associates urged her to go abroad and fit herself for the highest kind of vocal work.

Mrs. Hobbs took the advice and went to Berlin and Munich, studying in the former city with Franz Emmerich and Prof. Sergei Klibanski (head of the vocal department at Stern's Conservatorium) and in Munich with Preusser, of the Royal Opera there. Her formal European debut occurred in the German capital, and she scored a signal success with her interpretation of German songs, singing them in a fashion to lead the critics to doubt her pure American extraction, so correct were her diction, pronunciation, delivery and sense of style. She appeared in joint recital with her teacher, Professor Klibanski, with Petschnikoff and Lhevinne (at Mozart Hall), with the American Minstrels (a social charity fete) at the new Royal Opera, and at numerous fashionable "at homes," soirées, semi-public concerts and private recitals. The critics of Berlin were unanimous in their opinions on the voice, method, style and interpretation of Anne Ewing Hobbs, and she felt that her trip abroad had indeed developed her into an artist who could return confidently to her

native country and hold her own here with the best known ones in the vocal ranks.

As Anne Ewing Hobbs possesses, in addition to her musical ability, also unusual charm of manner and personality, and makes an impressive picture on the public platform, she should have little difficulty in winning and holding the favor of the American public.

Following are a few of the many flattering things that have appeared in various newspapers about Anne Ewing Hobbs:

Under Professor Klibanski's direction, Mrs. Hobbs has developed her talents to a high degree. Her appearances at a series of concerts during the recent Berlin season were enthusiastically praised by all who heard her. Mrs. Hobbs was one of the "stars" of the American Charity Minstrels at the new Royal Opera in February and was singled out for special mention by local critics.—Berlin Continental Times.

The contribution of Mrs. Hobbs was in the highest degree charming.—Berlin Reichszeitung.

We must commend Mrs. Hobbs most strongly and most especially for her singing.—Berlin Lokal Anzeiger.

Looking into Mrs. Hobbs' fair, girlish face, one was surprised to hear the deep, rich melody of her smooth, well-trained voice, which betokened culture far beyond her years.—Moberly, Mo., Evening Democrat.

Mrs. Hobbs was one of the "stars" of the evening.—London Daily Mail (Paris edition).

Among the singers who have attracted favorable notice in Berlin is Anne Ewing Hobbs, to whom has been offered a concert tour engagement through Germany during the coming season.—New York Times (Berlin correspondence).

One of the best impressions on Berlin's exacting critics was made by Anne Ewing Hobbs, who sang at the Architekten-Haus and whose rich alto voice was described as "one of the most pleasing voices ever sent us by America."—London Daily Mail (Berlin letter).

Kreisler at the Sheffield Festival.

Fritz Kreisler has been engaged to play at the Sheffield Festival, England, in October next. Kreisler is to play the Bach concerto in E, and also the chaconne by Bach. He has recovered fully from his threatened illness of last spring and, accompanied by Mrs. Kreisler, now is taking a cure in a quiet resort in Germany.

Bertha E. Lauer.

The pianist, Bertha E. Lauer, who appeared in concert in Detroit at the conclusion of her study there some seasons ago, is returning to Detroit this summer and will open a studio in the autumn. Miss Lauer had been under the instruction of the distinguished virtuoso, Alberto Jonas, until he gave up his work in Detroit to resume his European career as virtuoso. Some time later the young pianist came in touch with a number of brilliant representatives of the ever-growing Teichmüller cult in Leipsic, and she too has just finished three years' work under the distin-



BERTHA E. LAUER.

guished Leipsic master. For the present Miss Lauer can be addressed in care of Wright, Kay & Co., Detroit.

Gustav Kogel, formerly leader of the Frankfurt Orchestra (and thrice "guest" conductor of the New York Philharmonic) will assist Mengelberg next season in the directorship of the famous Amsterdam Concertgebouw Orchestra.

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The Strassberger Conservatories are forming plans for interesting and progressive work this coming season. The faculties are large and strong, pupils in the various studies are coming from all directions, and the interest of the founders is unabated in the cause. M. Strassberger is a strong advocate of the thorough study of harmony, theory, music history, etc., as a culture necessary to the musician. He wishes for greater patience and a more general understanding of such values among students of music, and feels that a better study spirit is growing in the States. Bruno Strassberger, a skilled violin artist, shares the feeling of his brother in these things, and is a great worker toward progress. His wife is an accompanist of rare accomplishment, and with Mrs. C. Strassberger does much for the schools.

Alys Blewett, piano teacher in the Odéon, has had E. M. Bowman, of New York, among her teachers, and expresses deep gratitude for what she learned from that well-known musician. Miss Blewett has large and interesting classes, and is seemingly in love with the work of teaching. She is feeling justly proud of the election of her brother, Ben Blewett, to the position of superintendent of public schools in St. Louis. Mr. Blewett is an earnest music lover and believer in the best education in the art. Much is to be hoped from his administration in the interest of music in St. Louis schools.

The Kansas City Music Club is an energetic organization. Edith Chapman now is president, Mrs. Baird first vice-

president, Mrs. George W. Fuller second vice-president, Cordelia Brown, a Carreño pupil and highly artistic nature, recently has been made secretary. Her work in charge of a famous educational institution in Kansas City is well known. Mrs. W. T. Johnston, an advanced musician pianist from Cincinnati, is one of the leaders of the club activity. She has been several times president, and as pianist is masterful and intelligent. Callie Clark is one of the club's favorite singers, having a beautiful voice well placed and much musical perception. Mrs. Ernest Baer is another club vocalist. Tilla Barnes, one of the members, recently gave a benefit concert in the city, with assistance of the women's chorus of the club, Glen Woods directing.

Mr. and Mrs. Carl Busch, of Kansas City, went to Europe early in the season and now have returned to their school in the Pepper Building, arranging plans for the season and inscribing names of new pupils. Two of Mr. Busch's compositions were given in the Bispham concerts and were warmly received.

William Leib is giving lessons and lectures upon music work and study to students and to teachers in Kansas City. One of his young baritones, Robert Howard Hudson, promises to extend his fame as teacher and as singer. The two sing in concert together and attract much attention. Mr. Leib holds normal classes for public school music teachers and is most optimistic as to the future of music in and through the influence of the schools.

Carl F. Steckelberg is conductor of the orchestra of the school of music in the Lincoln, Nebraska, State University. Arrangements are pending there to have a regular school of opera with the most competent professors of the art. From the Fletcher-Copp novel and interesting method for presentation of music to young piano students to the most advanced course in composition, all work done here is serious and earnestly supervised. Literary courses are blended, music is obligatory, post graduate work extends to

complete professional preparation, and even the distinct department of piano tuning, voicing, and repairing is taught in courses to those gifted with pitch and aptitude for mechanics, and certificates are given on completion of the course. All music instruction here is based upon the laws of modern and progressive pedagogy. So much the better for music.

Gerald Tyler, graduate of Oberlin Music School, is director of music in the Lincoln colored school of Kansas City. It is worth a visit to the school to see the good teaching by this musician, the intense interest of the students, the exceptionally fine discipline of the school under a Brown University graduate (colored), and to hear the life, enthusiasm and feeling in both study exercises and singing of songs.

Ypsilanti, Mich., has a Normal training school with 2,430 students and 200 in the chorus of the music department. Credit and examinations bound the study. Twenty-six supervisors were graduated this season. Galski, Schumann-Heink, and the Thomas Orchestra were among the performers of the school's artist recitals this year.

Rudolph Arens, a thoroughbred German, born in Mayence, pupil of the Royal Conservatory of Berlin, with a university course at Geissen, is the newly chosen director of the piano department in the Terre Haute Conservatory of Music. Piano soloist, organist, and teacher, he has at once commenced the organization of a conservatory orchestra. The May festivals given under the auspices of this school of music will no doubt gain much through the influence of Herr Arens.

William C. Carl, the New York organist, and head of the Guilman Organ School, has been invited to open a fine new organ in San Antonio, Tex. This is an ambitious and prosperous city of 100,000, and is moving rapidly forward in music. A May festival this season had the Chicago (Rosenbecker) Orchestra, with Gannon, Wilson, Miller, and Middleton, soloists. Carl Hahn, a cellist, is director of what seems to be a permanent symphony association. Mrs. Ella Hertzberg is its president, as also of the Tuesday Music Club. There are some twenty-five private schools in the place, of which St. Mary's, Mrs. Mulholland's, and the Misses Wasson (Episcopal) are prominent. A. W. S. Garden is head of a music school there, his wife a popular contralto. John Steinfeldt, a pianist of the place, now is studying with Joseffy, at Tarrytown, N. Y. Ernest Thomas has a fine class in violin, with an advanced pupil gone to Europe for study.

Hamilton College, Lexington, Ky., forty years old; Ohio Wesleyan University, Delaware, Ohio, sixty-five years old; Grand River (Mich.) Institute, seventy-seven years old, all have music departments. Mrs. Wilcox St. Clair is director of the first, Herbert Welch of the second, and E. Hamblin of the last.

The two-year-old daughter of Harry Fellows, director of the choir of Delaware Avenue Baptist choir in Buffalo, can sing in correct pitch interval, without assistance, the scale, arpeggio and octave, and dances prettily in perfect rhythm. Mrs. McClelland, soprano, who recently sang the "Jewel Song" from "Faust" at Chautauqua, is a pupil of Mr. Fellows, who is a well known tenor.

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Leipsic, July 27, 1908.

The summer vacation at the Conservatory (Royal) begins on Saturday, August 1, and continues to the last week in September, after a week's examinations for admission precede the resumption of work in October. Since the conclusion of the ten annual public graduation "Prüfungs," held just before Easter, a number of students of the conservatory have been heard each Friday afternoon at 6 o'clock in the conservatory programs called "Vortrags-abende." The programs are held on Fridays throughout the conservatory year, and in case of overabundance of candidates who are ready to play, extra programs are given on Tuesdays at the same hour.

The Vortragsabende of June 26, July 3, 10, 17 and 24 have brought out the following material:

June 26—Liszt organ fantasia and fugue on B-A-C-H; Beethoven C minor string quartet, op. 18; soprano aria from Mozart's "Don Juan"; Viennetemps ballade and polonaise; Beethoven piano "Sonata Appassionata," op. 57; Paganini "Hexentanz," for violin; Liszt's "Mignon Lied"; Schumann piano concerto, with student orchestra. July 3—Mendelssohn second organ sonata; Spohr double concerto for violins, with orchestra; soprano aria from "Elijah"; Mozart A major piano con-

certo, with orchestra; piano solo pieces by Sgambati, Henselt and d'Albert; fifth David violin concerto, with piano; Chopin andante spianato and polonaise, with orchestra. July 10—Bärmann's clarinet fantasia on Bellini themes; Schumann quintet for piano and strings; soprano aria from Mozart's "Figaro"; the Bach-Liszt A minor prelude and fugue; Reinecke B minor piano concerto, with orchestra. July 17—Mozart concerto for wald horn, with piano; Chopin, Ruthardt and Grieg piano pieces; Mendelssohn "Variations Concertantes," for cello and piano; soprano recitative and aria from Rossini's "Tell"; Beethoven A major piano sonata, op. 2; Mendelssohn violin concerto, with piano; Schumann's piano variations on A-B-E-G-G; Schumann piano concerto, with orchestra. July 24—Chopin piano variations, op. 12; Viennetemps viedo "Fantaiste Appassionata"; Handel "Largo" and Grieg's "Solvejg's Song" for soprano; the d'Albert C major cello concerto, with piano; Chopin solo pieces for piano; Henschel's "Jung Dietrich," ballade for baritone; Goltermann A minor cello concerto with piano; Chopin F minor concerto, with orchestra.

* * *

Among the many interesting performances that of the

panying instruments to drone along in the simplest manner possible. The very gifted and youthful sisters, Jenny and Bertha Schkolnik, were heard respectively in the David fifth violin concerto and in Chopin solo pieces. The former is pupil of Sitt, and the latter of Teichmüller. The David concerto gets about two score years younger under Jenny Schkolnik's animated and beautiful playing. Fralein Trendelenburg, who played the Schumann concerto with orchestra, is a pupil of Pembaur and daughter of the great surgeon, Friedrich Trendelenburg, of Leipsic University, and of international fame. The young girl plays correctly and with plenty of vitality and she has the making of a very agreeable artist. Fralein Siegert, one of the best pupils of Frau Baumann, for many years in the Leipsic opera, sang the Rossini aria in a manner showing a very good coloratura. A young violinist, Signor del Orbe, of San Domingo, West Indies, played the Viennetemps "Appassionata" in a manner to attract attention through the remarkable lightness of his left hand. He is a pupil of Hilf. Fralein Raphaelson, of Riga, another of the Teichmüller pupils, is one of the very gifted of the younger set. The English cellist, Miss Chitty, does not draw a large tone, but she is finely musical and far advanced.

* * *

The talented pianist, Bertha E. Lauer, of Monroe, Mich., is sailing this week on the steamship Neckar for Baltimore. She has spent three years here under Robert Teichmüller, who was greatly pleased with her work. After a few months' visit at her home in Monroe she will probably open a studio in Detroit.

* * *

The pianist and teacher Walter M. Fillibrown, of Boston, is spending his summer vacation in Leipsic, as he has done in recent seasons. He is delighted with the city, both for itself and for the numerous pleasurable outings that are possible from this center. He will return to America in September. EUGENE E. SIMPSON.

The Dresden Opera produced fifty-six operas last season on 291 evenings. The premières were Alfred Grünfeld's "The Belles of Fogaresch," Joan Mauers's "Acte," and Gerhard Schjelderup's "Frühlingsnacht." Wagner led all other composers with fifty-eight performances. There were 324,190 paying visitors to the Opera during the season.



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Spohr double concerto was chief, on account of the rare experience of hearing it at all and on account of its great lyric beauty. But Spohr was not fond of working at the orchestral parts of his scores, for he allows the accom-

panying instruments to drone along in the simplest manner possible. The very gifted and youthful sisters, Jenny and Bertha Schkolnik, were heard respectively in the David fifth violin concerto and in Chopin solo pieces. The former is pupil of Sitt, and the latter of Teichmüller. The David concerto gets about two score years younger under Jenny Schkolnik's animated and beautiful playing. Fralein Trendelenburg, who played the Schumann concerto with orchestra, is a pupil of Pembaur and daughter of the great surgeon, Friedrich Trendelenburg, of Leipsic University, and of international fame. The young girl plays correctly and with plenty of vitality and she has the making of a very agreeable artist. Fralein Siegert, one of the best pupils of Frau Baumann, for many years in the Leipsic opera, sang the Rossini aria in a manner showing a very good coloratura. A young violinist, Signor del Orbe, of San Domingo, West Indies, played the Viennetemps "Appassionata" in a manner to attract attention through the remarkable lightness of his left hand. He is a pupil of Hilf. Fralein Raphaelson, of Riga, another of the Teichmüller pupils, is one of the very gifted of the younger set. The English cellist, Miss Chitty, does not draw a large tone, but she is finely musical and far advanced.

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PHILADELPHIA, August 8, 1908.

Tuesday evening, August 4, a piano recital was given by Earle E. Beatty at Houston Hall, University of Pennsylvania. Mr. Beatty is one of the faculty of the Combs Conservatory of Music. This recital was given in connection with the University Summer School, the music department of which is very large this year. Mr. Beatty is frequently heard in piano and organ recital in Philadelphia, so it need only be said that the following program was rendered in a satisfying manner: Gavotte, "Iphigenia in Aulis," Gluck-Brahms; waltzes, op. 70, Nos. 1 and 3; etude, op. 25, No. 3; ballade, op. 23, Chopin; "Pres du Berceau," op. 58, No. 3, Moszkowski; "Automne," op. 35, No. 2, Chaminade; "Under the Stars," op. 4, and "Manon" ("Air de Ballet"), Gilbert Reynolds Combs; nocturne, op. 9, Earle E. Beatty; "Humoresque," op. 10, No. 7, Karganoff, and "Marche Militaire," Schubert-Tausig.

The Theodore Thomas Orchestra, of Chicago, Frederick Stock, conductor, began a two weeks' engagement at Willow Grove, August 2. This charming park has gained wide renown by the high class music which is furnished free to all who care to come and listen, but it can truly be said the equal of this orchestra has seldom, if ever, been heard there. However excellent the conductor and the individual players he may bring together for a summer engagement, it is impossible that they can play with that unity and finish which the Theodore Thomas Orchestra displays after many years' work together. Take the bowing of the violins, for instance. Probably there is no very marked difference in the tone quality of an orchestra when one man is using a down bow and another an up. But the perfection of this detail simply is an indicator of care and precision in other details which result in the immensely superior work of our great symphony orchestras.

Following the precedent of Arthur Pryor, and a number of other orchestra and band leaders of the past seasons, Frederick Stock is giving Wagner concerts on Friday evenings at Willow Grove. Every musician must see much in Wagner's music to admire, but why do the Wagnerites always insist on hearing their idol's works all by themselves? Lovers of Mozart are never heard crying



BACK TO HOME AND MOTHER.

John Philip Sousa stopping on his way from Hot Springs to New York at his childhood home in Washington. Sousa and J. W. Hamilton, of Virginia, made the journey to Washington on horseback, averaging about fifty miles a day, using two saddle horses each. Sousa's mother now is in her eighty-third year. The journey was made May, 1908.

for Mozart concerts, or Beethoven worshippers demanding Beethoven only and nothing else. Can it be that any lover of Wagner is just a little narrowminded? To the superstitious let it be said that the fact that these concerts are held on Friday has no connection whatever with the music.

At the University of Pennsylvania Summer School a Chopin recital will be given by Adelle Hudnut next Tuesday evening.

The musicians and music lovers of Philadelphia were

greatly grieved by the sudden death of Marie Fischer, a talented young violinist of much promise and many friends.

The preliminary work for the Philadelphia Orchestra's coming season is well under way. With the exception of some increase in the number of men there will be very little change in the orchestra itself, practically all of last year's members having been re-engaged. A number of the prominent soloists to be heard already have been engaged. A partial list of these will be announced shortly in these columns.

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THE Brooklyn Arion Society left Germany August 8, aboard the steamship Bremen.

"CONRIED thinks of returning to New York," says an exchange. Conried, Conried? Who is Conried?

WITH the closing of Covent Garden the musical season of 1907-08 is over. Long live the musical season of 1908-09!

"WEINGARTNER has finished a new opera," comes the report from Vienna. It is well. His other operas were finished by the critics.

ELGAR's first symphony will be produced in England this fall. It ought to sound like an oratorio, since his oratorios sound so much like operas.

"Is Optimism Played Out?" asks the Literary Digest of August 6th. Not while the American composer resides here in preference to going to Europe.

GUSTAV MAHLER will resume his activity at the Metropolitan Opera House on December 15 with Mozart's "Figaro," in which Sembrich and Farrar will appear.

HENRY T. FINCK says in the Evening Post that a famous Frenchman once defined a fugue as "a piece in which one voice runs away from the others and the hearer soon follows."

IN commenting on the selection of an American as the head of the New Theater, a Boston exchange heads its article: "Winthrop Ames Good." And hits the mark, let us hope.

SINGLE tickets for the Bayreuth performances are bringing as much as \$20, and speculators find them almost impossible to obtain. The official price at the Festspielhaus is \$5 per seat in any part of the house.

THE New York Times devotes large type and half a column in its Sunday issue to the news that "Tetrazzini speaks American" and said to its Paris reporter, "Howde do, by Gosh?" Possibly that was the only language he understood.

It is given out that since Henry W. Savage produced "The Merry Widow" this New York manager has received no less than eighty-seven manuscripts of plays and opera librettos in which the central character is a widow, either grass or sod.

THE Evening Telegram waxeth cynical on the subject of the tuneful art, a privilege which really should be accorded only to a music paper. "Saith the Telegram: 'Music, heavenly maid, how much beautiful silence is profaned in thy name!'"

THE sixtieth birthday of Sophie Menter, the pianist, was celebrated on July 29 at her home in Germany. She is the daughter of the cellist, Joseph Menter, of Munich, who died in 1856. After a sensational debut at the age of fifteen in her native town she began to travel and give concerts, but meeting Carl Tausig she at once renounced the stage to take instruction from that master. Appearing some years later at Budapest, she attracted the attention of Franz Liszt and again resumed studying,

this time under his direction, and later became one of the prominent figures in Europe's pianodom. She married David Popper, the celebrated cellist of Vienna, but after some years the couple decided to live apart. In 1880 she became a teacher at the St. Petersburg Conservatory, making annual concert tours. She has renounced public playing, but it is possible that she will again be heard at a limited number of concerts, which may be arranged for her this fall.

A SERMON ON SONG.

The following article appeared recently in the London Daily Mail, which often devotes considerable space to the discussion of musical questions:

Many excellent voices are ruined, according to a communication which Dr. Weiss has just made to the Paris Académie de Médecine, through practising in too small a room.

Dr. Weiss says that a singer in a theater or concert hall must throw every intonation of his voice a distance of thirty or forty yards, but a student practising in a small room is only able to throw it a yard or two. The consequence is that the voice, instead of expanding, thickens, or, in Dr. Weiss's words, becomes telescoped. Not only is the articulation not properly thrown out, but the ear becomes less true owing to the exaggeration of the upper pharyngeal contractions.

Discussing Dr. Weiss' statement yesterday, Professor Ernest Ford, of the Guildhall School of Music, said: "A voice certainly loses in tone in a small room, but I cannot agree with Dr. Weiss when he says that practising in a small room will absolutely ruin the voice. The fact that the sound is unable to get away may affect the singer, but not to a great extent. I certainly agree that articulation is better produced in a large hall, but I also think that there is more chance of exaggerating the pharyngeal contractions in a spacious building. A singer who suddenly finds himself in a big hall is often liable to use unnecessary effort to make his voice carry—this does much harm."

Mr. Ford gave the following hints to amateurs:

When singing in a large hall do not strain. Sing in natural tone.

Do not over-practise. Three times a day is quite often enough.

Do not drink spirits. If a drink is to be taken a glass of port is as good as anything.

Do not smoke cigarettes. They irritate and make a singer "clear his throat." This is one of the worst things he can do.

If smoking, take to a pipe, with an occasional cigar—they are both far less harmful.

Do not attempt too hard a song—master the simple ones first.

Take everything comfortably.

Dr. Weiss, like many another scientist, doubtless is well posted in his own particular field of observation, but puts forth some fine nonsense when he rushes into publicity on matters of music. While it is true that voices sound better in a spacious auditorium than in a small room—a fact which nobody but Dr. Weiss thinks necessary to dwell upon—it is absurd to say that a singer ruins his organ by emitting it in a small room. Nearly all the great singers of the world, before they became great, practised in small rooms, as they could not afford to live in palace halls or to hire theaters for their private use. Some of the singers of history did their practising in Italian and French and German tenement garrets, while, on the other hand, many singers who have had the good fortune to sing in opera houses almost from the beginning of their careers seem to get less voice the longer they stay before the public. Dr. Weiss forgets that sensible teachers tell their pupils not to use full voice constantly in practising, and therefore the volume of sound usually is tempered according to the size of the room. Full voice thus being used rarely, the few occasions on which it is emitted will by no means harm, but rather benefit it.

On general principles it is better to breathe and to live in a large room than in a small one, but, as aforementioned, the records of nearly all the famous singers prove that the voice—if there is one—will flourish anywhere, and sometimes even under seemingly impossible conditions. Miners, cab drivers, porters, soldiers, scullions and bakers have become great singers. The set of rules given by Professor Ford are touching in their simplicity.

THE MAIMING OF MUSIC.

IV.—INDIVIDUALITY.

(Conclusion.)

In our previous three papers, it was intended to confine ourselves in each strictly to the subject chosen for it, such as "Preliminary Study," "Technic" and "Interpretation." In looking over what we have written, we find that some of the material belonging rightly to this fourth discussion (on "Individuality") crept into instalments Nos. II and III, and in a measure the intrusion seems justified, now that the whole series is spread out before us in complete form and proper perspective. Individuality in musical performance is a thing so closely allied to interpretation, that the one cannot be manifested without the other, and of course the most pronounced and attractive individuality could not make itself of practical value either to the owner or to the musical cause in general without the technic necessary to give the ideas actuality on the keyboard. If some repetitions, therefore, are made in this No. IV, the happening is not due to the limitations of the subject we are engaged in, but rather is the result of conscious desire to bring home forcefully once more to those interested, the weight and importance of the points we have made.

Individuality, that rarest of all gifts, is in a certain sense the most common, for no one person conceives and performs music exactly like another—that is, exactly alike in every detail of phrasing, accentuation, rhythm, meaning, etc. Every one has individuality, but it is made interesting or uninteresting, as the case may be, by the power of the brain and imagination behind the performance. The mechanical piano, of course, has neither brain nor imagination, therefore it has no individuality—except that in one instance it is garbed in an ebony case, in another the covering is mahogany, and in a third the exterior is pale maplewood. Beyond that, each mechanical piano resembles every other mechanical piano, even though some of the various levers, cogs, wheels, bolts, joints and nails may be of varying make or shape in the different brands of mechanical pianos. As the instrument has no individuality (for its performances are cut and dried and their character and boundary fixed by mechanical limitations) the player upon it also can have no individuality, for he gives up every idea, volition and independent musical feeling of his own, the moment he begins to work the treadmill and accepts the music he pumps forth with his feet, the meanwhile turning a crank or a screw by hand, to make the "fast," "slow," "loud" and "soft," indicated by the directions printed on the roll or indicated thereon by a dotted line. The sole stimulation to the imagination of the "player" (beyond a lame back or limp legs occasionally, from the hard work) consists in the act of watching the dotted line or the letters "L," "S," "SL," "Q," (respectively, "Loud," "Soft," "Slow," "Quick") and trying to make the crank or screw keep its needle index pointed on those directional symbols as fast as they flash by on the exposed paper roll. We admit readily that it takes some skill of eye to do the trick successfully and that it is as difficult, though not as entertaining, as tiddlediwinks or diablo, but—it is not music!

Put a person with inborn musical individuality at a mechanical piano often enough and he will lose or coarsen that individuality as surely as a person who writes a beautiful hand would ultimately ruin his chirography by making exclusive use of a typewriter. In the case of the mechanical piano the effect would be even worse, for it kills not only imagination, with its sickening sameness and eternal repetition, but also dulls the ear, and cheats it of all those finer tonal tints and color gradations which

only the human hands can coax from the keyboard by direct contact.

It is no argument to say that the "player" gets his individuality ready made by pumping out parrot like the "official" interpretations of the great pianists. We showed conclusively in our paper No. III that in those paid performances given by renowned pianists for "record rolls" there is no individuality, and that often the artist himself could not afterward recognize in the stilted, perfunctory, square toed, careful record roll, any resemblance whatsoever to his free and inspired style of utterance. Anybody who ever has seen the method of taking a phonographic record can easily picture to himself the manner of procedure in making what, we believe, are called in the trade "master rolls" or something of that sort.

The opportunities for expressing individuality on a regular piano, without mechanical attachment, are so obvious that they need not be pointed out, and even laymen enthusiastic over the merits of their mechanical pianos are convinced in an instant when Mary Jane herself, or the curly haired young man from next door, plays a selection fairly well by hand, with human touch, tone, rhythm, feeling and propulsion.

Every argument of the mechanical piano exploiter is fallacious and bound to batter itself to pieces on the rocks of personal observation and experience. Explain as they will, lecture as they will, demonstrate as they will, improve the machine as they will, and sell as many as they will—all those things will never make their machine supersede the piano, or stop their customers from finding out sooner or later that the only way to hear good music properly, and to enjoy it most, and understand it in the easiest fashion, is to play it oneself, or lacking that ability, to hear it played by those who possess the gift—that is, if it is instrumental music. Vocal and orchestral numbers, as well as chamber music, come under the same rule, of course.

We have sufficient confidence in the common sense and growing culture of the American people to believe that the mechanical piano has had a certain vogue up to now merely as a new toy, and that soon it will find its proper level as a good medium for grinding out coon marches and rag time tunes in cheap restaurants and at dances held below stairs. It is peculiarly the pride and the pleasure of the kitchen, and that is where it is kept even now in many households we could name.

GENERALITIES AND GENIUS.

The New York American rises to explain editorially "Why Music is not Paramount in America." The arguments used are about as knowing and convincing as would be those of THE MUSICAL COURIER were we to emit an homily on "The Perniciousness of Salt Pork as a Summer Diet." Why doesn't the American stick to pork and leave music to us? For the sake of record, let the American article be reproduced herewith:

Whenever an impresario discourses for publication on the relation of America to music it is regarded as interesting. Mr. Hammerstein's story of his troubles in discovering songbirds forthwith is read with keen attention all over the land. He complains that American girls ambitious to sing may be divided into three distinct types.

One is all beauty and voice, but without genius. Another is the girl who trills and warbles and sacrifices all to technic. And then there is the singer who is all technic and temperament, but without richness of voice. None will begin work in the chorus. All wish to be prima donnas forthwith.

To be sure, Mr. Hammerstein ought to know a lot about the subject. His views properly are received with

respect. But there is an element—a very large element—in the musical temperament, or lack of musical temperament, in America that fully explains the criticisms of the impresarios.

The simple fact is that the American people are not musical. They like to hear music of every kind. They enjoy grand opera from the spectacular standpoint. It is not of essential popular importance whether the singers are Americans or Europeans. The thing is a show. Of course, we have plenty of persons who appreciate music according to the technical standards. But the mass of patrons of the opera do not have that feeling. They only consider the fashion of the show and the entertainment of color and sound.

But we need not worry about this self-evident fact. America's position is that it pays for what it wants. And for that reason it is the Golconda of musical genius. It is not so much a matter of our own contributions to the art as of the attitude of the public, which regards grand opera as a thing it buys with its overwhelming coin.

No land ever was so lavish in reward for the genius of harmony, but our people were not a singing people originally, and it will take a long time before the musical admixture is marked and decisive. The attitude is imperial, not local. "Sing for us!" is the command. And the singers do sing for us. And we pay them!

Meanwhile, we have a legion of musical ambitions. But it is not so much the music as the ambition. And, necessarily, our own singers go abroad to enjoy the lessons of the ripeness of decadence where music is a paramount thing.

Here it is not paramount. The arts and sciences that have to do with virile supremacy are chief in America.

The American makes the usual layman's mistake of regarding grand opera as all of music. No one who has any aesthetic sense ever looked upon our local opera performances heretofore as aught but a "society show." Better things are promised and will be done under Gatti-Casazza and his able assistant, Dippel. By the way, what does the American mean by "the genius of harmony"? Harmony requires no genius whatsoever, and one can become an expert in its science without possessing a grain of real musical talent or feeling, as one can be a master grammarian without owning the true literary gift. Anyway, what have singers to do with the "genius of harmony," or with harmony proper? And is a singer a genius in any sense? American, please answer.

UNDER the caption of "Metropolitan Opera Movement," THE MUSICAL COURIER reprints on another page important matter cabled to this country by Messrs. Kahn, Gatti-Casazza and Dippel. The scheme outlined for the wider culture and propagation of music in this country is an excellent one and a practicable one, especially with such a strong executive as Mr. Kahn at the head of the business end. The prospectus should be read carefully by serious musicians, and every possible assistance be given by them to the plan in their part of the country. That musician who aids the cause of the tonal art in general takes a wide step toward aiding himself.

THE "news" spread about some weeks ago, that Safonoff had been re-engaged by the Philharmonic Society to serve another three years after the expiration (next spring) of his present contract, was premature and now turns out to have sprung from inspired sources. The Russian leader has not been re-engaged by the Philharmonic, and THE MUSICAL COURIER is informed by one of the influential members of the organization that the coming season will in all likelihood be Safonoff's last in New York.

MANY persons have seen the dark skinned person who calls himself Onaip defy the laws of gravitation at the Hippodrome by playing on a piano which appears to float in space and turns upside down apparently of its own volition. Because of his name Onaip has been taken for a Hindoo. Spell Onaip backward.

POLICE COMMISSIONER BINGHAM is putting forth every effort to stop unnecessary noises in New York. How about the mechanical piano in the home?

MUSIC, ART AND OPERA IN MEXICO.

CITY OF MEXICO, AUGUST 1, 1908.

A wonderful impetus has been given to music and art during the past five years in the neighboring republic of Mexico through the establishment of a Government department, lavishly subsidized, not only with coin of the realm, but also with the moral support of President General Porfirio Diaz; his charming wife, "La Donna Carmelita"; the Secretary of the Treasury, Don José Ives de Limantour (the latter a very ardent patron of music).

This particular department, under the title "Secretaría de Instrucción Pública y las Bellas Artes," is presided over

anxiously awaiting the vaguest action on this appointment. The firm of Ricordi, of Milan, Italy, sent a "suggestion" through an eminent representative, in the month of February of this year, but the writer of the screed fears that the mission was in vain, and the suggestion "de trop."

The past season in Mexico included the appearances of the renowned Calvé, Josef Hofmann, Fritz Kreisler, Tina de Lorenzo, Jessie Shay, de Bouge, and many others of greater or lesser fame; and it is to be hoped that the

and will be remembered in the prominent and unique entertainment contributed by him on the occasion of Secretary Root's visit to Mexico last May; this was arranged as a nautico-musical "fiesta" given to the nation's guest at Xochimilco.

In conclusion, a reference to the progressing preparations for the proposed International Exposition, commemorating the Centenary of Mexican Independence, to be held at Puebla in 1910, would not be amiss; and one of the features will be a series of international musical tournaments with prize performances of operatic works by native librettists and composers.

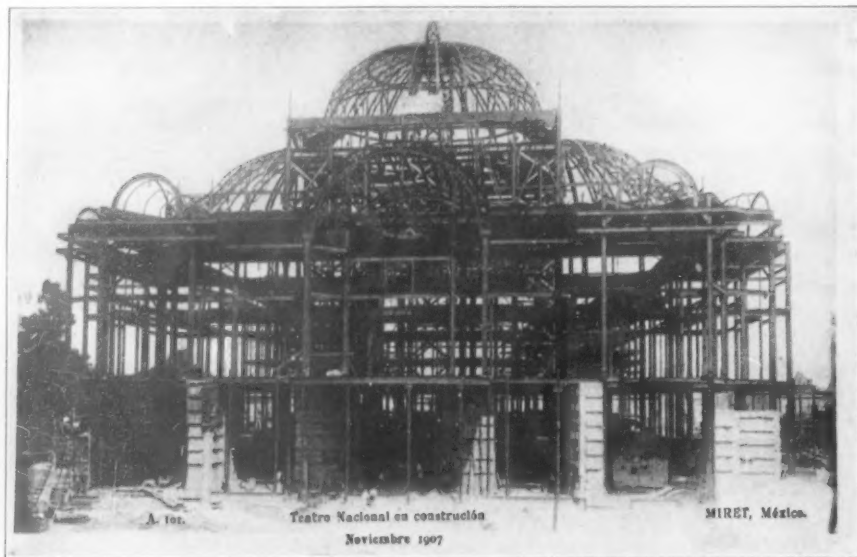
During the absence of THE MUSICAL COURIER's accredited Mexican representative the eminent cellist, Don Luis G. Rocha, will be in charge of the office there, and will take care of the musical correspondence from the City of Mexico. TESCH.

Arthur Hartmann's Nocturnal Art.

Arthur Hartmann, the famous violinist, is a guest this month at the Chateau St. Yves, Finisterre, one of the most beautiful localities of France. Recently he celebrated his twenty-seventh birthday there, and a typical French al fresco fete was given in his honor by his hosts, a procession, Watteau minuet, lawn banquet, fireworks and dance helping to wind up the occasion. All the peasantry for miles around assisted at the occasion, and when the hundreds of horny handed sons of toil began a seemingly never ending salvo of applause precisely at midnight, and broke into cheers when they saw the host approach Hartmann, that artist knew the import of the manifestation, and sent for his Stradivarius violin. Standing on the veranda of the chateau, and looking down into the hundreds of faces illumined with the flickering light of ancient feudal torches and bright, up to date Japanese and Chinese lanterns, Hartmann played "in God's own auditorium," as a French newspaper describes the scene, "with the deep, dark heavens as a ceiling and the softly slumbering forests as the walls. The night was still and balmy, and the romantic looking fiddler, with his expression half tender, half demoniacal, attuning his soul and his melodies to the witchery of the scene around him, made a sight—and an entrancing sound—not likely to be forgotten soon by those hundreds of awed listeners packed closely on the lawn around the open air concert platform. Among them was the present scribe—an uninvited guest—who happened to be strolling past the chateau gates, and was first interested, then attracted, then held spellbound by the weirdness of the scene and the irresistible fascination of the great artist's tone and temperament. It is doubtful whether he ever played better for king or crowded house than he did that night, for his throbbing and crazily enthusiastic audience. At the end, the ardent villagers carried Hartmann around on their shoulders and crowned him with an emblem made of oak leaves in lieu of the laurel, which the spokesman declared was the violinist's just due."

Isabel Hauser Home.

Isabel Hauser returned August 6 from a two months' vacation abroad. She visited Brittany, Paris, London and other places. Miss Hauser feels very much benefited by her trip and is getting ready now for her fall work, consisting of many concerts and musicales. She was well entertained abroad by her many friends.



THE NEW MEXICAN NATIONAL OPERA HOUSE IN COURSE OF CONSTRUCTION.

by Justo Sierra, ably supported by E. A. Chavez and Dr. Alfonso Pruneda (sub-secretarios), and is showing wonderful progress in its public school curriculum—polytechnics, schools of mines, engineering, medical and legal branches, as well as a National Conservatory of Music and a Biblioteca Nacional, with invaluable archives, all have been established in the City of Mexico.

The National Conservatory of Music has at its head Gustavo Campa, a well known composer, for years endeared to the hearts of the music loving public in Mexico. The conservatory orchestra, an organization of some fifty picked musicians, is presided over by Maestro Carlos Meneses, with Arturo Rocha as concertmaster. The programs of their periodical concerts contain the works of the foremost modern and classical composers.

But the "œuvre de resistance" planned by this branch of the Government is the completion of the National Opera House, costing ten millions of dollars, and which is expected to become the cynosure of all eyes in the world of music by its size, grandeur, and realization of what a home of national opera should be.

It was with the greatest effort and diplomacy that THE MUSICAL COURIER correspondent obtained (and is in a position to give to its readers all over the world) an authentic copy of the plans and prospectus of this palatial pile to be devoted to the Muse of Music. The fact of its being a Government work made it so much more difficult to acquire the plans pictured herewith. The building will not be completed for eighteen months.

Situated as it is at the eastern end of the Alameda and fronting on the majestic Avenida Juárez (whereon the temporary office of THE MUSICAL COURIER is at present located) and where all Mexico passes in auto or coach, and surrounded, as it is, by the palatial residence of Don Pablo Escandon y Escandon, the new and modern building of the Mutual Life Insurance Company and the recently completed Post Office Building (erected in exact replica of the palace of the Doges in Venezia) on one side and the rear of the building facing the famous "Avenida de los Hombres Ilustres" on which the new Government building of Comunicaciones y Obras Públicas is being erected, places the National Opera House in the very heart of things in the Mexican capital.

The one question at present dominating the pulse and very soul of musical Mexico is: "Who will be appointed the Director General of this paradise of music?"

No less than seven well known managers and musicians of note are prominently mentioned for this important post, among whom figures the "man who discovered Tetraxini." Lobbyists and political wirepullers are active and always on the qui vive, immediately after a cabinet conference,

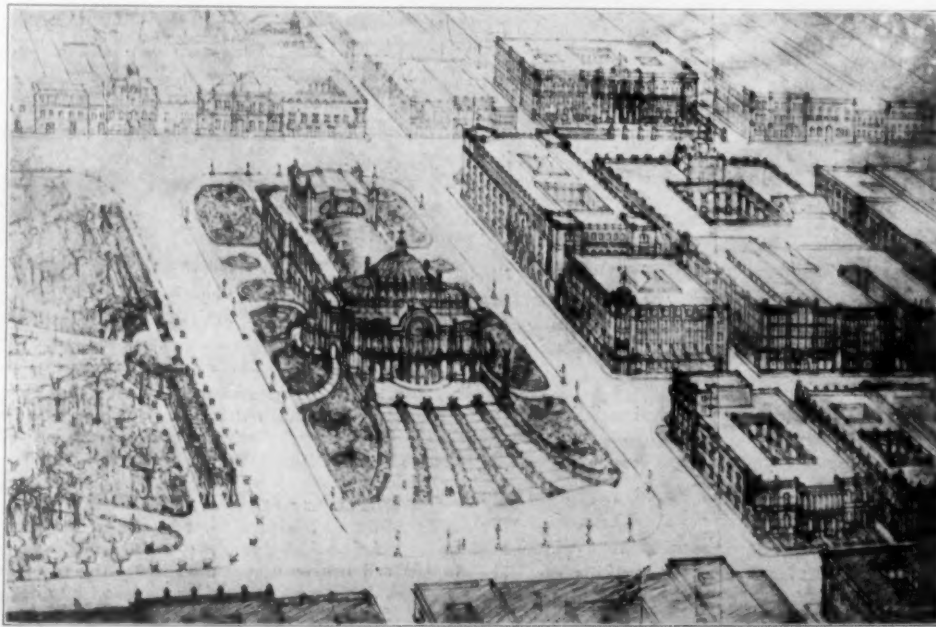
coming fall season will bring Kubelik, Lhevinne, Leon Marx, etc.

The "Banda Rocha Mexicana de Charros" is to tour the British cities and provinces, and on their return give some concerts in the larger cities of the United States.

The Banda de la Policía, conducted by the eminent march composer, Velima Presa, will hold forth in Boston at Mechanics' Hall during the exposition there in September.

Pedro del Villar, manager of the Teatro Principal, Mexico City, leaves for Spain during the first week in August on his annual trip, but this time travels via New York, where he will renew old acquaintances and "see" things.

Don Miguel Lerdo de Tejada, nephew of ex-President Lerdo de Tejada, is planning a tour of the Western cities of the United States with his Mexican Typical Orchestra,



THE NEW MEXICAN NATIONAL OPERA HOUSE (IN THE CENTRE) AS IT WILL APPEAR WHEN FINISHED.

OCEAN GROVE.

OCEAN GROVE, N. J., August 10, 1908.

David Bispham sang the role of the Prophet in Mendelssohn's "Elijah" on Saturday night. In some respects it was the most notable performance ever given here. The audience numbered over 8,000, and in this audience were some of the most notable organists and conductors of the country. The chorus numbered over 600 voices and the orchestra has been enlarged to eighty pieces. Bispham and other musicians pronounced this performance of "Elijah" one of the very best heard in this country or England. Such precision of attack, magnificent body of tone, faultless intonation and working out of lights and shades is rarely heard anywhere, even from small trained choirs, but to get such results from a vast body of singers was only a little short of the miraculous. The soprano was Madame Mihr Hardy; Glesca Nichols was the contralto; Reed Miller, tenor, and Grace Underwood the Youth. Carl F. Aue, a member of Mr. Morgan's orchestra, played the cello obligato in Mr. Bispham's solo, "It Is Enough," and never has it been better played here. Will C. Macfarlane was at the organ and gave most excellent support to the orchestra and the choruses. Conductor Tali Esen Morgan had promised the members of the Organists' Convention (now in session here) a great performance of "Elijah," but few of them expected such a rendition. It was by far the best chorus Mr. Morgan has ever had at Ocean Grove. From the very first notes of "Help, Lord" to the final chord of the last chorus it proved equal to every demand. It is evident that Mr. Morgan has an abundant supply of tenors and basses, and the singing of the men was something that American audiences are not accustomed to hear. The "Fire Chorus," the "Storm Chorus" and the "Whirlwind Chorus" never will be forgotten by those who heard the work. At the beginning Mr. Morgan asked that there should be no applause until the close of the first part, and this request was strictly complied with, which added very much to the effect of the rendering. Mr. Bispham is a wonderful Elijah. This is his favorite role, and it is evident that he has made a life study of it. He was in magnificent voice, and his every word could be heard distinctly in all parts of the great building. The work of the orchestra through his difficult recitatives and solos was admirable, and left nothing to be desired. Mrs. Hardy sang her part in splendid voice and met every requirement. Mrs. Nichols was not so familiar with the work as the other soloists. She has a deep, rich voice, under good control. Mr. Miller's splendid tenor was heard to the best possible advantage, his two arias, "If with All Your Hearts" and "Then Shall the

Righteous," being splendidly given. Grace Underwood sang the lines of the Youth most excellently, and such a voice should be heard in greater things.

The Organists' Convention is being attended by several hundred musicians from all parts of the United States. The first meeting was held on Wednesday, and was called to order by Tali Esen Morgan, who in a short address traced the growth of "Musical Ocean Grove." Ten years ago, when he assumed full charge of the music, there was no thought of concerts outside of the regular religious services. He introduced a small orchestra, and year after year this has grown to a fine body of sixty-five professional players—men and women. He traced the growth of the concerts until now between thirty-five and forty thousand dollars is spent every summer to carry through the musical festivals. He told of the need of a new organ, and described the old instrument as a "bag of cats, built in the year one." Last winter he convinced the association which controls the place that an organ is necessary, and secured their consent to the building of the present instrument. The organ has been pronounced by all who have heard it to be one of the finest in the world, and Mr. Morgan says it has met every expectation. He then told how he thought of the Organists' Convention, that there were over 200,000 organists in this country, with no national organization of any kind, and that Ocean Grove has the finest auditorium in the world and now the greatest organ of the world. People who never visited Ocean Grove have some very queer ideas about the place. Few realize its quiet beauty, its restful surroundings and every convenience that a man could desire. This, then, is the ideal place for such a convention. Mr. Morgan believed within two or three years fully 10,000 organists will attend the summer conference at Ocean Grove. On Thursday the convention organized permanently by electing Will C. Macfarlane, of New York, president; Mrs. B. S. Keator, of Asbury Park, vice president; Mr. Webster, of Buffalo, secretary, and Henry S. Fry, of Philadelphia, treasurer. Tali Esen Morgan was elected honorary president. Meetings have been held every day. Edwin H. Lemare, of England, was the speaker for one afternoon, and Mr. Hope-Jones at another meeting. The convention will close next Friday.

Louise Homer and Albert G. Janpolski will be the soloists at a concert on Wednesday evening of this week. On Saturday evening a testimonial concert will be tendered to Tali Esen Morgan, in consideration of his great work here at Ocean Grove. All the hotel men and business men of

the twin cities are taking a firm hold of the matter, and it is going to be a big affair. Madame Schumann-Heink will sing at this concert, which is enough of itself to fill the place. Daniel Beddoe also will be here, and several other features are on the program.

The organ recitals by Edwin H. Lemare, of England, are being attended by great audiences every afternoon. He is certainly a master in every sense of the word, and he brings out every feature of the wonderful new organ. He will give his farewell recital on Friday evening of this week.

Lillian Nordica will be the attraction on Tuesday evening, August 18. The Children's Concerts will be on the 22d and the 25th, and the last concert before the camp meetings will be on the 27th.

The trip for ten days to the Thousand Islands (to be under the personal direction of Tali Esen Morgan) will be attended by a great company of music people. The special through train will leave Asbury Park on the morning of September 9 at 6:15, and will leave the West Shore station at Weehawken at 8:30, reaching Thousand Island Park at 6:30 the same evening. The entire expenses of the trip, including railroad fare, dining car service, hotel bill in a first class house and all side trips, will be only \$39.50. Such a low rate has never before been made. The party will be limited to 150.

Lectures by Hermann Klein.

Hitherto Hermann Klein has given his lecture recitals on "English Diction in Speech and Song" only in New York City (where he was assisted by David Bispham) and at the Chautauqua Institution. He now proposes to extend his work beyond those boundaries, and during the coming winter season will lecture at several of the leading colleges, institutions and outlying educational centers. These lectures are being booked by Manager M. H. Hanson.

Bartlett's Lost Symphony.

Homer N. Bartlett last week lost the manuscript of a symphony on which he has been working for over a year. Mr. Bartlett left the work in a New York street car and up to the present has been unable to find any trace of it.

Cohn and the Sad Sea Waves.

Harry B. Cohn, the Montreal correspondent of THE MUSICAL COURIER, is spending his vacation at Old Orchard Beach, Maine. He expects to be back in Montreal by September 1.

Altschewsky, the Russian tenor, who sang successfully in New York at the Manhattan Opera, has been engaged for two years by the Paris Grand Opera.

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Kessler's technique is polished, the tone full, and he plays moreover with the spirit and manliness of feeling.—The Daily Despatch, Manchester, Eng.
His playing revealed an excellent tone and a very good sense of rhythm.—Manchester (Eng.) Guardian, 866 Eastern Parkway, Brooklyn, N. Y.

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CHICAGO



CHICAGO, Ill., August 8, 1908.

Chicago has been the residence of two very talented violinists the last few weeks, Alexander Zukowsky and Edward J. Freund. Mr. Zukowsky is a graduate of the Moscow Conservatory, having studied several years under Hrymali, receiving the gold medal, a laurel wreath, and the title of "free artist." Later Mr. Zukowsky became a pupil of Sevcik, and made a very brilliant debut at Prague, and also at Dresden, after the latter appearance being appointed director of the conservatory at Ekaterinodar. Mr. Zukowsky has been very successful abroad, both as a virtuoso and teacher, and is here on a visit to his relatives. His sister is also a very talented violinist, and has appeared in concert in Chicago in Orchestra Hall, playing the Wieniawski second concerto and a group of miscellaneous compositions. Mr. Freund is a former Chicago boy and was at one time a pupil of Otto Roehrborn, of the Theodore Thomas Orchestra, also the second violin of the Spiering Quartet at the time Mr. Freund studied with him. About four years ago Mr. Freund went abroad to study with Sevcik, and now is one of Sevcik's assistant teachers. He toured Bohemia last year under the management of the Urbanek Agency, of Prague, and has a tour booked by the same agency for this season, beginning in November. He has been negotiating, while in this country, with American managers for an American tour for the season of 1910-1911. Later it is his intention to establish a violin school here in Chicago for the teaching of violin playing according to the Sevcik method, in which school none but pupils of Sevcik will be accepted as assistant teachers. Mr. Freund has become very well known abroad, and is a member of the Anglo-American Musical Club, of which association he has been elected vice president. He returns to Europe August 22, on the Koenig Albert, of the North German Lloyd.

A very talented young singer is Marie Keller, whose voice is a dramatic mezzo of fine range and exceptional colorful timbre. Miss Keller has been a pupil of Etta Edwards for several seasons, both in New York, Boston, and now in Chicago, where Madame Edwards is now located. A musician of ability and a fine linguist, speaking fluently French, German and Italian, and versatile in temperament, Miss Keller's general culture permits of exceptionally varied and interesting programs for recital and

concert work, to which branches this young artist is devoting herself.

Gustaf Holmquist, who has had a very successful season, will spend a two week's vacation in Minnesota.

Belle Hulbert Forbes, who was one of the soloists appearing with the New York Symphony Orchestra at Ravinia Park this summer, will give a recital program at the home of Mrs. W. L. De Wolf, of Lake Forest, on August 8, and at the home of Mrs. A. A. Carpenter, also of Lake Forest, on August 11.

Bernhard Ziehm has in preparation for publication a revised and corrected edition of the folksongs of the fifteenth and sixteenth centuries.

Eleanor Myler-Moyer, long established in the Fine Arts Building as a teacher of voice placing, has left for an extended Eastern trip to include Nova Scotia, Canada and the Eastern Coast.

Kenneth Bradley, director of the Bush Temple Conservatory of Music, has returned from a three weeks' Eastern trip. He visited friends and relatives at Quebec, Canada; Atlantic City, Washington and New York City.

John J. Hattstaedt, president of the American Conservatory of Music, has left for California, where he will join his family, who have been spending the summer there since July. Mr. Hattstaedt and his family will return to Chicago about September 1.

Anna Groff Bryant will leave Chicago for a rest and vacation, returning about September 7.

Mary Wood Chase is giving a series of lectures on normal piano training at the Capitol Hill Conservatory, Seattle, Wash. After the completion of the summer course at the conservatory, Miss Chase will visit her home in Kansas, returning to Chicago the early part of September.

Arthur Dunham, one of the most accomplished organists in the West, and who was appointed a Fellow of the American Guild of Organists at the last examination held in New York in May, and who also was the recipient of the "Peabody Prize" of \$100, spends a few days each week on his farm at Lake Side, Mich. Mr. Dunham plays every Sunday at Mandel Hall for the morning service, and for the weekly service at Sinai Temple, where he has been the organist for fourteen years, since 1895. On Sunday, November 1, Mr. Dunham will resume his monthly recitals at Sinai, which series will mark the seventh year of these excellent and artistic programs.

Wilhelm Middelschulte, who has been abroad all summer, will return to Chicago about September 1. Mr. Middelschulte has met with his usual success abroad, playing at Dresden and Dortmund. Mrs. Middelschulte has been touring the West, visiting Yellowstone Park, Yosemite Valley and throughout California.

EVELYN KAESMANN.

Von Vignau, managing director of the Weimar Opera, will soon resign, and be succeeded by Von Schirach.

NEWS FROM BAYREUTH, 1908.

BAYREUTH, July 27, 1908.

It is doubtful if any conductor of Bayreuth festivals ever opened any series before a more brilliant concourse of interested listeners than did Dr. Hans Richter yesterday, when he began the season of 1908 with a performance of "Rheingold" for the first "Ring" cycle. The house was completely filled, and there were as many English speaking persons present as Germans. It is the foreign contingent that makes this town such a unique polyglot center during the performances, but a polyglot that has but one language when it comes to the worship at the shrine of the great Richard. Germany will not sustain Bayreuth; in fact, the whole Continent does not sustain it; it is upheld by the supporting influence of America and England, and the strange part of it all is that the German press refuses to accept the fact, by totally ignoring it. It seems to me that it is losing an opportunity to prove that it had a master mind to draw to Germany intellectual and enthusiastic men and women of all nations and thus kindle some enthusiasm among its own people for Bayreuth.

Frau Cosima is too weak from the results of her illness to attend to those duties she formerly performed, and although the Queen of Wurtemberg is here as her guest, Madame Wagner is not permitted even to visit the rehearsals or the first performance. Loge was sung by Dr. Briesemeister, Wotan by Soomers, Alberich by Dawson, Mime by Breuer and Donner by Schützendorf-Bellwitz.

The German mind is varying in its tendency at present as to the direction in which music is to follow. There are reasons for believing that the subtle influence of Bayreuth against Richard Strauss fails to sustain itself and that the latter is gradually arousing a patriotic fervor in his own favor. Strauss also is a follower of the Nietzschean theory of individualism, and the strong, self assertive and decisive manner in which he adheres to the principle—for it is a principle—of unrestricted freedom of expression, added to a lofty aim to establish certain rights as more essential to art than scholastic bondage, makes him nearly as pronounced an iconoclast as the first Richard was in his day considered. The German is not supporting Bayreuth sufficiently to sustain it. Is that not the reply? Remove insular and transatlantic support and Bayreuth recedes. This is such a profound fact that it makes one hesitate and think for a while.

The General (Allgemeine) Richard Wagner Verein held its meeting today and addressed a resolution to Frau Cosima, wishing her rapid restoration of health. An address was also presented to Siegfried Wagner, thanking him for his efforts, although no one believes that he needs thanks, besides what he is already getting. Thereupon Dr. Sollrig, of Bayreuth, read the treasurer's report (it seems that even a Wagner Verein requires a treasurer and his report) as follows:

Receipts, 9,224 marks, equal \$2,306.

Expenditures, 8,034 marks, equal \$2,009.

Leaving 1,190 marks, equal \$298 (about) balance.

Professor Sommer, of Braunschweig (Brunswick), was elected member of the board in place of Joseph Sucher, deceased. Berlin was again selected as headquarters. What can be accomplished with \$300? Much in music in Germany. M.



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Metropolitan Opera Movement.

Messrs. Gatti-Casazza, Dippel and Kahn met in conference at Carlsbad last week to discuss measures for increasing the influence and scope of the Metropolitan Opera of New York City in fostering operatic art and culture. A plan was adopted for making the Metropolitan the center of a national movement for extending opera throughout the United States. The plan is modeled after the university extension idea. One general object is to create a universal interest in operatic chorus singing.

Hitherto in the United States choral effort has confined itself exclusively to oratorio. Now, an organized effort is to be effected inviting general attention to the beauty and pleasure in operatic singing. Local musical societies are to be induced to study operas suggested by an advisory council composed of competent authorities. Preparations for the performance of an opera may be carried as far as local talent and enthusiasm will permit. As far as possible the Metropolitan Opera will, whenever requested, lend its co-operation by sending efficient solo singers and furnishing whatever else may be requisite to enable a satisfactory performance. Communities which are favorably situated may want a complete cast, including scenery, the visiting cast comprising a small stock chorus of experts to act as leaders of the local chorus with which it is combined.

A national league of Metropolitan opera clubs will carry the plan into operation. Lectures, illustrated by talking machine records and stereopticon slides, showing scenes from the operas, will be supplied to promote the organization of local clubs for the study and performance of the opera.

A graded list of operas recommended for study will be issued. Advice will be furnished where and how trustworthy vocal scores of these operas may be obtained, and what omissions, if any, may be found advisable. Plans for suitable production of opera will be suggested, either with or without scenic representations, varying according to the financial ability and willingness of localities, from operatic concert or opera in concert form to the staging of acts and the performance of an entire opera.

A museum and library are to be developed, possibly in connection with the New Theater, for the collection of books, manuscripts, photographs, costumes and what-

ever may be helpful to obtaining full information concerning opera. With it will be connected a bureau of information for the use of members of the National League of Metropolitan Opera Clubs.

Among the beneficial purposes which the managers of the Metropolitan Opera expect to accomplish through the working of the educational enterprise are that a greater number of people may become acquainted with the delights of opera, to the enrichment of their lives, and that a stimulus may be afforded to the idea of private and public endowment of opera in handy localities. It is believed also that widespread interest in opera will bring out original effort along operatic lines, so that the numbers of American writers of libretto and composers of music will grow and American artists may increasingly compete with the artists of other countries in winning honors in the field of operatic creation and interpretation. Incidentally, the Metropolitan Opera hopes to solve that troublesome problem of recruiting an intelligent chorus without having to depend on going abroad in search of desirable material. Participation by lovers of music in the local opera choruses will no doubt develop an abundance of latent talent.

The chief thought behind the new organization is that opera is the most efficient agency for spreading musical culture. The increase in the leisure hours of the workingman in this country calls for a corresponding increase of desirable forms of amusement for the welfare of society alone, if for no other reasons. Music, because of the universality of its appeal, combined with drama, as it is in opera, is believed to be peculiarly fitted to get hold of the whole man, and, while affording him pleasure and recreation, adds at the same time to the sum of culture.

The headquarters of the League will be the Metropolitan Opera, in New York. Active membership is limited to local clubs, life directors, and the permanent officers of the League. Associate and sustaining memberships are open to individuals and organizations.

Philadelphians in Europe.

Carl Pohlig is in Stuttgart; Mr. and Mrs. Nicolas Douty are in Munich; Constantin Sternberg is in Bayreuth, and Miss N. Reid Echelberger is in Paris.

Nathan Fryer at Philadelphia.

Nathan Fryer received a tremendous ovation from some 2,500 music teachers, who were invited to attend the ceremonious dedication to music of the Egyptian Hall, built by John Wanamaker, of Philadelphia. A fine program was gone through by the orchestra and chorus under the conductorship of Dr. J. Lewis Browne. Mr. Fryer played twice and pleased his musical audience to such a degree that after the ovation which he received, he was engaged to give a recital next day, which afforded him even greater opportunities to display his brilliant art. The press was enthusiastic. The North American wrote (July 23, 1908):

The event of the afternoon, however, was the Philadelphia debut of Nathan Fryer, a youthful American pianist, who has just returned to his native land after an extended course under Leschetizky. With a Scarlatti sonata, a Brahms rhapsody and two Chopin numbers, Mr. Fryer aroused his hearers to marked enthusiasm and proved himself an artist of high rank. He plays as if he and the piano had been born twins and reared together, and his method is refreshingly devoid of the affected mannerisms which many performers seem to regard as indispensable.

Calvé Concert Tour.

The concert tour of Calvé, beginning early in October, doubtless will be the last one of this world famous singer in this country for some time to come. Although this series of concerts will be her third here, nevertheless Calvé remains the highest priced concert singer in our land, and the demands from everywhere to hear her are greater than ever. She will be the soloist with the Pittsburgh Orchestra, both in Pittsburgh and Cleveland. In Boston she will sing with orchestra on November 17. She goes as far West as Denver, and nearly all the large cities in the East will hear her with her own company. The arrangements of the tour are under the direction of Louis Blumenberg, 437 Fifth avenue, New York.

Meyer-Helmund Heard From.

Meyer-Helmund has finished a new one act opera, "Heine's Dream Pictures" ("Heine's Traumbilder").

Francis Stuart's Return.

Francis Stuart's fall season will open in New York on August 25. He now is in Paris.

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HOTEL NOTTINGHAM,
BOSTON, MASS., AUGUST 8, 1908.

Good news to all who are interested in Boston's new Opera House (and this means practically the entire public), comes to the effect that the directors find it necessary to contract for an increase of seating capacity in the building to be given up to opera, and for which the ground now is being broken on Huntington avenue. Surprising as all of this may seem to the harping pessimists who have predicted from the first that permanent opera in Boston could not fall short of failure—all because Boston apparently supports a symphony orchestra—a few of them still maintain that if certain local institutions "feed" even the chorus of the Boston Opera Company, the inevitable result must be foreseen. However, that the stockholders are enthusiastic over the project shows in a paid up sum even now of \$85,000, besides a great many new subscribers added to the long list. The success of the company seems a thing secure, but it must be acknowledged that it is a hazardous venture to think of wholly maintaining the dignity and prestige of genuine "grand" opera by recruits from any local school, however good or established. This idea is not original with the Boston representative of THE MUSICAL COURIER, but is one becoming the general pulse. But, what more natural? The people govern the project, for they constitute the soul and body, as it were, of the box office receipts, so the people feel they must give voice to their ideas. The outlook is interesting. There are many encouraging features. Circular letters, calling in the subscriptions, were most promptly responded to, and progress is hastening. It is stated, authoritatively, that those still who wish to subscribe now can be assured that they will be granted the same benefits

as will be accorded previous subscribers; also that present stockholders have expressed their intention of taking advantage of the option given them with each share of stock, which entitles the holder to subscribe for a season ticket before any of these are offered to the general public.

Heinrich Gebhard, pianist, is rustivating at Jefferson Highlands, N. H., where his occupation has been chiefly walking and mountain climbing. He stopped at Lake Winnepesaukee, intending to be there only for a day, but became so enamored with the beauties of the lakes that he remained a week, boating and fishing. A good story is told of the musician by a friend to whom Mr. Gebhard declared: "I want to forget for a few weeks that I'm a musician, and go where I am wholly unknown—and climb and walk to my heart's content." Accordingly, the next morning, at 6 o'clock, Mr. Gebhard arose and set out on a 12 mile jaunt toward Randolph, where he planned to "do" several peaks before returning. The pianist said to himself: "No one will know me there," but before the day's walk was half over several women, apparently tourists, came along the road toward Mr. Gebhard. He noticed that there were whispers exchanged, and one of the ladies advanced, with the greeting: "How do you do, Mr. Gebhard? I wish to tell you I heard you play 'A Pagan Poem' in New York, and shall never forget how it impressed me." "Caught at last," was Gebhard's silent conjecture. After this the pianist decided that the world is small, and proceeded to spend several hours a day practicing his repertory for the coming season. Mr. Gebhard and his sister occupy a cottage at Jefferson Highlands.

J. Louis Shenk, located at Dayton, Ohio, is one of the progressive voice teachers of the Middle West—progressive because he feels the need of growing constantly, and represents the much to be admired element of that section of the country who believe in study for the teacher as well as for the pupil. In fact, Mr. Shenk has become a student, and has been in close daily touch all summer with one of Boston's representative voice teachers, A. E. Prescott whose efforts have been untiring, to cover as much as possible the field of the Sbriglia system in the allotted time with his gifted pupil, who appreciates to the fullest the former's sympathy and power to impart. To watch Mr. Prescott at the piano, playing his own accompaniments, thus giving the true musical impulse to his pupil, was, in itself, admirable, and emphasizes the fact that the best teaching is done by the voice teacher who knows his music as well as his text, and this added to the ear for true tonal quality and the knowledge of how to get a vocal result will be more and more demanded by

the earnest pupil. Mr. Shenk possesses a magnificent baritone voice, of fine timbre, full of resonant lights and shades, and intelligently used. "He is a pleasure to teach, because he works with such intelligence," Mr. Prescott stated. Mr. Shenk sang Chadwick's "Were I a Prince," and a couple of Beethoven numbers with splendid surety, but modestly observed that he "would continue to work on them." Such a man must succeed as a teacher. Mr. Shenk now holds a good church position in the West and will have charge of a choral class in Troy, Ohio, next fall, besides private pupils. He is associated with Harry Wilson Proctor, well known there for excellent piano teaching.

Wade Brown, who has charge of the music in the Baptist University, a woman's school in Raleigh, N. C., and Mrs. Brown, a pupil (once of Lilli Lehmann) are spending the summer in Boston, the former substituting as organist in a Lynn church, and his wife taking the place of the absent soprano soloist. Mr. Brown reports musical conditions in Raleigh as being unusually hopeful, and perhaps beyond those of the average Southern city. He has brought the standards up, and he reports that the festival spirit is strong, he having presented some of the best works, both oratorio and secular, and conducted an annual two days' festival with a hundred or more voices, with assisting artist soloists of the best quality. Mr. Brown also directs an orchestra of thirty-five players, which is augmented by symphony men from Baltimore or Philadelphia for festival occasions. Programs given by his pupils were shown, and they gave evidence that the spirit of music is alive there, and that good music is being more and more appreciated. The festival souvenir booklet produced by the Choral Society of Raleigh is a piece of art, and well worthy of artistic people. Mr. and Mrs. Brown will return South to another year's labor early in September.

As will be remembered, George W. Chadwick, of the New England Conservatory of Music, was the choice of the committee of the Litchfield County University Club, of Norfolk, Conn., which was formed to select a composer to produce a work for orchestra, or chorus and orchestra, in the larger form, to be rendered by the Litchfield County Choral Union. The fact of Mr. Chadwick's acceptance was chronicled in these columns at the time. Mr. Chadwick, at his summer residence on Martha's Vineyard, has been engaged in the composition, which he calls "Noël, a Christmas Pastoral," for solo voices, chorus and orchestra, with words adapted from various poems bearing on the Christmas legend. This compliment to one of Boston's leading musicians and writers is a graceful recognition of the fact that no city in America can produce as many good composers as Boston.

Gustav Strube, acknowledged to be the best conductor of the "Pop" orchestral concerts Boston has had in some time, and favorably known and remembered for his composition work as a member of the Boston Symphony Orchestra, began his series of concerts held in the forenoon at Bar Harbor, Me., to be given during the month of August. Twenty men from the Boston Symphony Orchestra are being conducted in these programs by Mr. Strube. These musical mornings are one of the chief features of Bar Harbor social life every summer, and have become so popular as to insure Mr. Strube and his "men" an old fashioned welcome each year. Mr. Strube is gifted in his selection of pieces for such concerts.

Mrs. Hall McAllister's recent musicale at Mrs. Oliver Ames' Pride's Crossing villa was the first of three sub-

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scription affairs to be held along the attractive North Shore. Those furnishing Mrs. McAllister's program were Louise Homer, contralto, and Jessie Davis, pianist, the latter so well and favorably known in Boston. Another to be given by Mrs. McAllister comes on August 14, at Manchester-by-the-Sea, and a third on August 28, at Mrs. Swift's at Pride's Crossing. Francis Rogers, baritone, of New York; Nathan Fryer, pianist, and Willy Hess, violinist of the Hess-Schroeder Quartet, and concertmaster of the Boston Symphony Orchestra, are the artists to be heard.

Katharine Goodson's success, wherever she may go, gives pleasure to a large contingent of readers on this side of the Atlantic. At her London orchestral concert, in Queen's Hall, in June, previous to her departure on a nine months' tour through Australia and America, her triumph was perhaps the most distinguished of her entire career. Miss Goodson is known to virtuosi, connoisseurs, teachers, pupils, laymen and a host of orchestras in all of the large American cities as being a splendid musician, both in her conception and execution, as well as a woman of exceeding charm and personal attractions. Miss Goodson's love for Boston, as once expressed by her to this scribe, is but a just return for the almost sensational admiration the people, musicians and society here accorded her. Several months hence Boston will await with extreme pleasure Miss Goodson's return, when she will have come fresh with Australian honors.

Riccardo Lucchesi has been one of Boston's musical fraternity for a year or more, having come here after the San Francisco disaster to locate permanently. But the New England climate did not sufficiently agree with Signor

Lucchesi to induce him to remain, and he now announces that he has accepted a position as director of the vocal department at the Von Stein Academy, of Los Angeles, Cal., where he will assume charge the first part of September. Signor Lucchesi's work both in the Conservatory, where he has held an official position for a year, and in his private classes, has been of good quality, and Boston will regret to lose so capable a musician from its field.

Wilmot Lemont, now one of the faculty of the Walter Spry Piano School, Chicago, was visiting Boston this week as a guest of Reinhold Faelten, being a former student at the Faelten Pianoforte School, and a graduate also. Mr. Lemont is a fine exponent of the Faelten system of piano teaching, and has met with exceptional success in his work in Chicago. He has just returned from a much enjoyed trip through Mexico and the Southern States.

Grace Horne and William Alden Paull, members of the Tippet-Paull studio faculty, are enjoying the summer, the former being at Little Deer Island, Me., with her mother, and Mr. Paull has repaired to Marblehead Neck, having just finished his teaching in the Harvard Summer School.

Ethel Harding, one of the graduates of the Faelten Pianoforte School, recently met with much success as pianist with twelve members of the Boston Symphony Orchestra in a concert at the New Ocean House, Swampscott, Mass. Miss Harding is one of the live and energetic exemplars of Carl Faelten's system.

The program of the Boston Municipal Band concert this Sunday, to be given on Boston Common, begins at 3 o'clock, and includes Williams' "Knights of Pythias March"

as an opening number, probably as a compliment to the visiting Knights of Pythias members, now numbering in the thousands, in this city. The band will play this program:

March, Knights of Pythias.....Williams
Overture, Masaniello.....Auber
Waltz, España.....Waldteufel
Cornet solo, polka, Water Sprites.....St. Jacome
Albert H. Fisher.

Selection from Faust.....Gounod
Melody, Largo.....Handel
Overture, Euryanthe.....Weber
Torchlight Dance.....Meyerbeer
Tone poem, The Germans before Paris.....Trenkler
March, Hohenzollern Ruhm.....Unrath

Later in the day, at Marine Park, another set of pieces will be given, as follows:

March, Banner of Victory.....Von Blon
Overture, Stradella.....Flotow
Waltz, Blue.....Margis
Selection from Mary's Lamb.....Carle
Flugel horn solo, Cavatina from Robert the Devil.....Meyerbeer
Tafley Mauch.

Medley of Popular Songs.....Mills
Serenade, The Blue Mediterranean.....Volpati
Potpourri, Reminiscences of Verdi.....Godfrey
Intermezzo, Topeka.....Jones
March, Thunderer.....Sousa

Mexico's police band of ninety-seven musicians will make its first appearance in this country and in Boston at an early date, and is known as the Banda de Policia.

Mr. and Mrs. Reinhold Faelten occupy a cottage at Swampscott, but will be guests of Mr. and Mrs. Carl Faelten at their summer home, Lake Sunapee, N. H., August 18.
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Florence Austin Busy.

Florence Austin, the well-known American violinist, who is spending the summer months at the home of her father in Minneapolis, is combining pleasure with business, as she recently played for the Männerchor Society, of Toledo, Ohio, and had great success. She will be the assisting artist at a recital to be given by Robin Ellis, the dramatic reader, at the Waldorf, in New York, on November 17, two weeks after her own recital at the same place. She also has been engaged as soloist with the Minneapolis Symphony Orchestra for an appearance in January, and will fill many other concert engagements with clubs and churches in and around New York and Brooklyn.

Kessler at a Muscale.

Joel H. Kessler, the violinist, scored another success at a private musicale given by Mr. and Mrs. Freedman, of 18 Hampton place, Brooklyn, July 29. The program was well received by the enthusiastic hearers. Max S. Bassell rendered several compositions successfully and accompanied Mr. Kessler. The program consisted of the Bruch G minor violin concerto, Wieniawski's "Romance," Schubert's "The Bee," and Jaell's "Danse des Fées," the last named being Mr. Bassell's number. His encore was "Salute de Pesth," and Mr. Kessler's were Godard's "Jocelyn" berceuse and Handel's "Largo."

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OBITUARY.**Marie Fischer.**

After an illness which began when she was visiting at Brookside, W. Va., several weeks ago, and developed into typhoid fever after she had returned to Philadelphia, Marie Fischer, one of the most noted women violinists of Philadelphia, died at her home on August 2.

Miss Fischer's musical talent became apparent when she was very young, and she was placed under careful instruc-



MARIE FISCHER.

tors. Later she was sent to the Combs' Conservatory of Music, where she remained several years under the personal instruction of Henry Schrader. When she was graduated from that institution in 1905 she became assistant to her instructor.

During the last four years Miss Fischer had traveled extensively, appearing in concerts in numerous cities besides

Philadelphia, where she was an active member of the Chaminade Club and Alpha Sigma Musical Society. Her last engagement was at Asbury Park, N. J., July 11 and 12, with Arthur Pryor's Band.

Pryor at Asbury Park.

Visitors at the Arcade last week were regaled with a series of popular concerts given by Arthur Pryor and his band. The program attracting the most attention was that devoted to light operas and selections by soloists of the band, Messrs. Vereecken, Mantia, Lufsky and Brown playing their own compositions. The program included the following selections:

EVENING—PART I.

Devoted to Light Operas.

Overture, Bohemian Girl.....Balle
Gems from H. M. S. Pinafore.....Sullivan
Waltz from The Merry Widow.....Lehar
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PART II.

Devoted to the Soloists of the Band.

Saxophone solo, Air Original.....Vereecken
B. Vereecken.
Duet for flute and French horn, Serenade.....Till
Messrs. Lufsky and Giethe.
Pryorphone solo, Southern Bells.....Mantia
Simone Mantia.
Clarinet solo, The Heart Bowed Down.....Sarli
Tony Sarli.
Cornet solo, Young America.....Brown
Bert Brown.
Piccolo solo, Polka Caprice.....Lufsky
Marshall Lufsky.
Humoresque, The Green Eyed Monster in the Band.....Farhy

The visit of the St. Petersburg Opera to Berlin resulted in a deficit to the Russian organization of exactly \$15,000.

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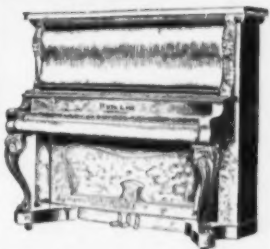
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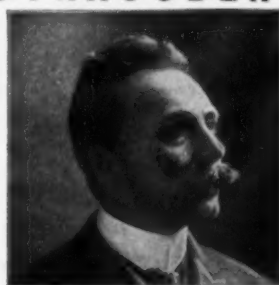
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